



Please  
handle this volume  
with care.

The University of Connecticut  
Libraries, Storrs

mus, stx

MT 220.C47P8

Psychology of piano teaching;



3 9153 00856947 9

MUSIC/MT/220/C47/P8

COOKSON MUSIC LIBRARY  
UNIVERSITY OF CONNECTICUT  
STORRS, CONNECTICUT



THE  
PSYCHOLOGY  
OF  
PIANO TEACHING

A TEXT BOOK FOR  
TEACHERS, STUDENTS  
AND PARENTS

BY  
JOHN F. CARRÉ, Mus. M.

CONSERVATORY PUBLISHING COMPANY  
RACINE, WISCONSIN

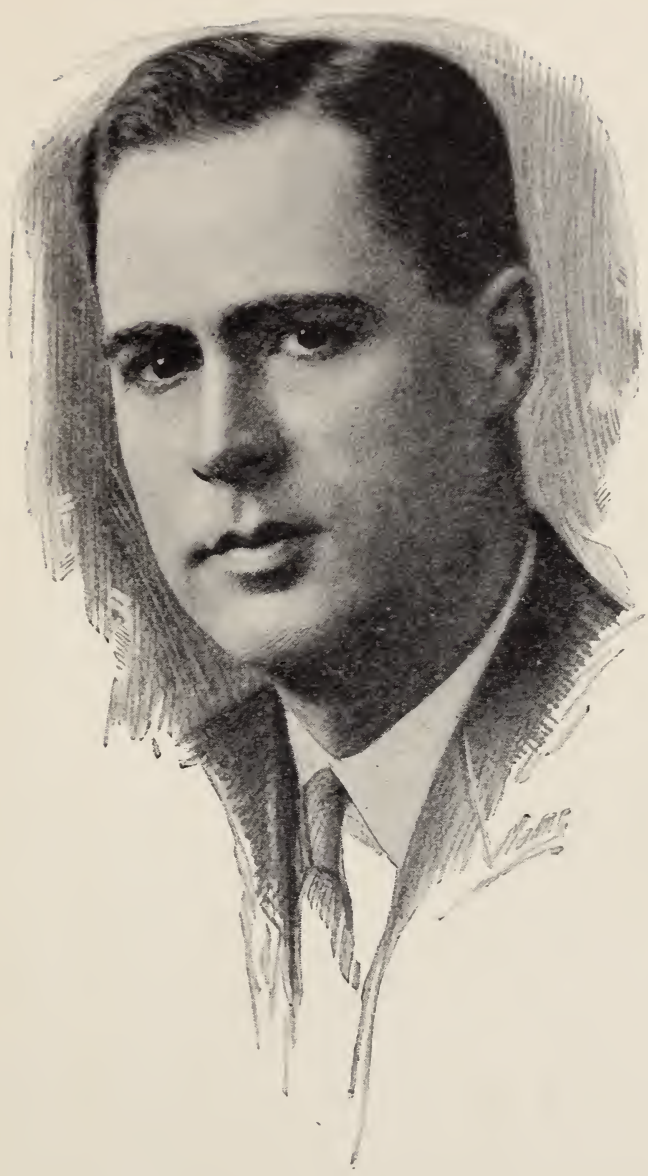
MUSIC LIBRARY  
UNIVERSITY OF CONNECTICUT  
STORRS, CONNECTICUT

Music  
MT  
220  
C47  
P8

Copyright 1933

JOHN F. CARRÉ, Mus. M.

International Copyright Secured



1876 134 St., 103 11/2/57





*Dedicated to my Friend  
and Colleague  
Dr. Preston Ware Orem*



Digitized by the Internet Archive  
in 2013

# CONTENTS

PART	INTRODUCTION	PAGE
1.	Discrimination .....	9
2.	Modern Education .....	10
3.	Curriculum .....	12
4.	Natural Talent .....	13

## CHAPTER 1

1.	Development of the Modern Piano: Chinese Ke; Monochord; Clavicytherium; Spinnet; Virginals; Harpsichord; Double Keyboard Piano.....	16
----	---	----

## CHAPTER 2

1.	The Science of Piano Playing.....	24
2.	Private Lessons .....	25
3.	Common Errors in Teaching.....	25
4.	What Constitutes a Teacher?.....	27

## CHAPTER 3

1.	Apprehension and Expression.....	30
2.	Pianistic Comparison .....	30
3.	Mental Imagery .....	32
4.	Memorization .....	33

## CHAPTER 4

1.	Elementary Requirements .....	36
2.	The Teaching of Keys.....	36
3.	Establishing Note Recognition.....	37
4.	Notes and Rests.....	38
5.	Time Signatures .....	39
6.	Key Signatures .....	40
7.	Fingering .....	42
8.	Use of the Pedal.....	42
9.	Ornamentation .....	45

## CHAPTER 5

1.	Technical Development .....	49
2.	Physiological Structure of the Arm.....	50
3.	Position at the Piano.....	51
4.	Principles of Stroke .....	52
5.	Finger Action; Wrist; Forearm; Upper Arm.....	52

PART	CHAPTER 6	PAGE
1.	Business Aspects in the Music Profession.....	58
2.	Competition and Fee.....	61
3.	Advertising .....	64
4.	Announcements .....	65
5.	Interview .....	67
6.	Calling Cards .....	68
7.	Rules and Regulations.....	69
8.	Bookkeeping .....	70
9.	Statements .....	71
10.	Stationery .....	73
11.	Report Cards .....	73
12.	Teacher's Lesson Schedule.....	74
13.	Certificates and Awards .....	76
14.	Lesson and Practice Record.....	77

### CHAPTER 7

1.	The Value of Recitals.....	78
2.	Monthly Recitals .....	80
3.	Church and Club Programs.....	81
4.	Program Building .....	81
5.	The Use of a Soloist.....	81
6.	Memorization .....	82
7.	Rehearsals .....	82
8.	Stage Deportment .....	83
9.	Stage Fright .....	84

### CHAPTER 8

1.	Graded Teaching Material: Exercises, Scales and Technical Studies.....	86
2.	Graded Teaching Material: Pieces.....	89

## *Introduction*

### DISCRIMINATION

The subject upon which this discourse is centered presents numerous angles and problems, and demands a most careful analysis of every individual pupil who comes under the instructor's charge. In many instances teachers may be compared to a flock of sheep—each one following the other. The road of least resistance is the path of many teachers who are satisfied with a minimum amount of knowledge and background. Courses of a short duration are also prescribed by numerous institutions who place immediate financial returns in advance of scholastic honor and achievement.

It is a well-known fact that every individual upon this planet differs from every other in all physical and mental aspects; in height, weight, complexion, features, disposition, power of grasp and retention, and in numerous other phases of human expression. In view of this fact it is imperative that the pedagogue equip himself with the proper psychological background which will enable him to make a discriminating analysis of the characteristics of all who may come under his charge.

The expounding of theories relative to technical equipment and relaxatory systems must be carefully guided, always taking into consideration the physical possibilities and limitations of the individuals with whom the instructor is dealing. It is commonly known that many instructors are well versed in theories but are wholly unable to make a demonstration that will fully comply with their explanation. This lack of equipment is a grave mistake on the part of any instructor and often results in a faulty preparation in the elementary portion of technical proficiency. In other words, it is very necessary that we practice what we preach—that we may demonstrate what we prescribe.

Music is the broadest and deepest of the arts, yet it must be supplemented by numerous other allied subjects. Without their knowledge, the student never gains the real significance of his art and ultimately becomes a failure as an outstanding musician. To become a pianist of sterling qualifications necessitates considerably more than a mere understanding of the instrument itself. The true artist, whether he be on the concert stage or in the teaching studio, rounds and grounds his studies in such a manner that all sides of the profession are developed.

It is not the desire of the writer to place a stumbling block in the path of those young players who are not ambitious for a musical career, or to make it necessary for the layman to elect a complete course of study paralleled with pianistic study. Such a procedure would indeed be taxing and would discourage many a prospective pupil who would be capable of excellent pianistic progress and musical appreciation. The real worth of the music profession is found not alone in the process of educating talented students for the concert stage or the teaching profession, but equally in the task of educating people to appreciate good music. The future of this profession would be far less bright if we did not possess appreciative listeners. Educate the masses to a better understanding of good music and the future of this noble profession in its numerous branches will never want for patronage and approval.

### MODERN EDUCATION

Due to the constantly increasing demands made upon modern education and the specialization of the various professions, the serious music student necessarily must equip himself with a well-rounded curriculum.

In past years the number of academic subjects required was very limited. The serious music student was not com-

pelled to prepare himself with any stated amount of general education. If he displayed a talent for piano at an early age, a maximum amount of time was bestowed upon his education in this direction while the importance of his general education was greatly minimized. For this reason we found numerous geniuses in past years who rose to a great height at an early age, attracting the attention of lovers of good music in all parts of the world.

A specialization such as this is of course a considerable advantage in itself, and creates an incentive for competitive effort on the part of all who possess talent to a marked degree, but it also calls forth more exacting criticism from the average listener who has been schooled from an early age to appreciate good music and who is discriminating in honest and intelligent comparison.

This point of specialization has its advantages as well as its disadvantages. In many instances we find the so-called genius very active and popular in early childhood. His unusual achievement at an early age attracts the attention of all who know him. However, when this child prodigy reaches the age of manhood, considerably more is expected of him. The little inaccuracies observed in his early performances, which were generously overlooked, are now noted, and a more proficient performance is demanded. He is no longer a child; he has reached the state of manhood. His former admirers expect perfection and poise. It is at this point that his general education stands on trial. In other words, it is a question whether his previous achievements as a genius overbalance his present lack of knowledge in other fields demanded by modern society.

This is a day of specialization, and one must heed its demands. This is true in all lines of endeavor. Competition, however, is so especially keen in all branches of the music profession that the individual must reinforce himself with

education along numerous other lines, not only those which hinge upon his specific field, but also others which exert a broadening influence, so that he may have an intelligent position with those who may not be particularly sympathetic in his specialty, but from whom he must seek patronage.

The rapid growth and expansion of music in America is an evidence of the increase of general educational demands. No musical institution of learning in this country, which has general cultural recognition, will accept full course students in the degree departments who are lacking in a complete high school education. Compliance with this demand, coupled with a proficient knowledge of the instrument through years of preparation, qualifies the applicant as satisfactory material for higher learning in the field of musical endeavor.

### CURRICULUM

After a very rigid self-examination is made by the individual as to his qualified talent in the music field, he begins, for the first time in his life, to acquaint himself with the curricula demanded by the various musical institutions. He is greatly perplexed to find that, in order to expand in his major endeavor, it is necessary for him to elect various other subjects in addition, a number of which seem to have no direct bearing upon music.

Why should he be required to study English and Psychology? Is it necessary for him to spend his time mastering the intricacies of Composition and Orchestration, when his main interest and ambition are centered in piano? He never expects to compose, much less to arrange parts for an orchestra or to write a symphony! Just what is this course in music designed for? Is it merely a means by which musical institutions may collect additional amounts of tuition from their students?



Such are the questions asked by many applicants who are ambitious for a musical career, but who fail to grasp the meaning of a complete musical program. To answer them, let us digress for a moment from the original subject of a musical major and consider the matter in a more general way. Is it not true that the individual who possesses a greater breadth of knowledge in general education, irrespective of his major endeavor, is the one who is best qualified to elevate himself in society? Is it not important that we know how to converse correctly and intelligently—to be discriminating in our choice of reading matter and to have a better understanding of human nature in its numerous manifestations and characteristics? Is it not important that we have a correct conception of theory and composition in their fundamental aspects in order to facilitate a better rendition of the composition we perform and teach? Is it not essential to the accomplishment of our own major endeavor that we possess a basic knowledge of orchestration, so that we may appreciate and assimilate this highest type of musical writing—a unified assemblance of interpretive effects? In view of the fact that music is conceded to be the mistress of all the arts, is it not absolutely compulsory that the ambitious music student avail himself of every opportunity that is contributive to the broadening of his art?

### NATURAL TALENT

The first necessary requisite to be considered by those who are ambitious for a musical career is natural talent. The presence of this initial qualification must be carefully determined by the individual, the parent and the teacher. In many instances students of mediocre talent and ambitions are drawn into a complete course of musical study. This is a grave mistake, on the part of teachers and schools of music, for any honest teacher knows that such material

can never be rightfully developed into artistry and will never do credit to any institution.

The prime objective on the part of musical institutions guilty of this practice is, of course, financial gain only. They fail to realize, however, that such a practice will discourage future enrollment of talented and ambitious students who are discriminating in their choice of a school.

We must not limit our criticism, however, solely to institutions. In many instances we find parents, ambitious for their children, who actually expect that, despite the lack of natural talent, the teacher is capable of performing miracles. It is their contention that their own earnest endeavor, coupled with an endless amount of daily practice by the child, will bring about the desired results. Yes, with such a determination and supervision on the part of parents, progress in certain stages is bound to result. Unfortunately, however, such progress, in most instances, is limited strictly to technical proficiency. The musical effect is that of a player piano or the rhythmic appeal of a machine. The actual soul and interpretation in the composition are lacking. In short, it is not music.

We will now consider the young pupils, the girls and boys between the ages of six and fifteen, who possess only a limited amount of talent. Should they be deprived of lessons in piano or any other instrument? No, I believe not! Their scope is entirely different from that of their older brothers and sisters. Even though they never become professional in music, it is essential that they have a common understanding and appreciation of music. It is a most vital part of their general education—a character builder. Many young people who come under this classification may, through the study of music, improve their ideals for the better things in life. Then, too, their minds are kept occu-

ped in the right direction and they are spurred on to higher planes in other lines of education.

As an example of this fact, make a comparison of two boys of the same age: one is profitably pursuing musical study while the other boy spends his time playing in the streets with no prospective in view. Which of these two boys has the better chance to cope with life's problems when the state of manhood is reached? To be sure, the answer is obviously in favor of the ambitious boy who has been constantly improving his mind through constructive study and application.

In conclusion, let us discriminate between the students who are desirous of making music a profession, and those who are merely pursuing this phase of study as an accomplishment. To the former, natural talent is essential to a successful career, while to the latter it is not so imperative. Let us, however, be honest in our judgment as students, teachers or parents. For those pursuing the study of music as an accomplishment, it is our desire to encourage advancement and to enrich appreciation to the fullest extent, whatever the amount of talent available. The youth of today will be the artists and audiences of tomorrow, and if we can educate the masses of the people to a better understanding of music, we will be able to stimulate a more intelligent execution and a finer rendering of great music by those whom nature has especially endowed.

## *Chapter 1*

### DEVELOPMENT OF THE MODERN PIANO

The piano has undergone remarkable changes in the past forty-five centuries. Beginning with the Monochord in the year 582 B. C., our present day instrument has been developed, far in excess of that anticipated at its inception. This fact is clearly manifested in the gradual growth from the early Monochord to the Clavicytherium, Clavichord, Spinnet, Harpsichord and the Christofori Piano E Forte.

### CHINESE KE

As early as 2650 B. C., the Chinese used an instrument known as the "Ke", which was far superior to the Monochord. It was composed of fifty strings approximately five feet in length which were strung over a wooden box. Each string was spun of eighty-one fine silk threads of such length that an experienced player could, by proper manipulation, produce the upper and lower fifth of each tone on the string he plucked.

### MONOCHORD

In the year 582 B. C., the Monochord of Pythagoras was used in experiments regarding mathematical relations of musical sounds. A single string, presumably of catgut, was strung over a wooden box. The Monochord came into universal use among the Greek and Roman churches as an instrument to sound the keynote for chorus singing. To assure a quicker and more correct intonation, Guido of Arezzo invented the movable bridge under the string, about 100 A. D.

## CLAVICYTHERIUM

The Clavicytherium was a fourteenth century instrument in which the catgut strings were arranged in harp form and sounded by the pricking of a quill plectra, fastened to the end of the clavis.

It is believed that the Clavicytherium was invented in Italy about 1300, being copied later and considerably improved upon by the Germans. These efforts were largely responsible for the inception and development of the Clavichord.

## CLAVICHORD

The first Clavichord of the fifteenth century was composed of between twenty and twenty-two brass strings which were made to vibrate, not by plucking, but by being agitated through the pressure of a tangent (a brass pin flattened on top) fastened to the clavis. The form of the Clavichord was similar to that of the later square piano.

The Clavichord went through many stages of improvements in the sixteenth and the beginning of the seventeenth centuries and maintained supremacy in the eighteenth century even after the pianoforte had been introduced.

The Clavichord usually had more keys than strings, since the tangent in striking, gave tone and pitch at the same time. Most Clavichords had from two to three keys to each string, while the early Clavichords were so constructed that two tangents were fastened to one key and the performer had to manipulate the key so that each tangent struck at the proper place. This made execution very difficult and prohibited the playing of any composition except the most simple.

Daniel Faber of Germany constructed a Clavichord in 1725 with a separate string and key for each note. To pre-

vent vibration and consequent irritation sounding of the shorter part of the string, when agitated by the tangent, a narrow strip of cloth was interlaced with the strings.

The Clavichord was the predecessor to the piano, possessing four of its most important elements: the independent sound board; metal strings; the percussion method of striking the strings; the application of the damper. The Clavichord became the first keyed instrument which enabled the performer to produce tonal variety and to express his individuality.

The tone of the Clavichord was weak but was capable of delicate gradation of tone in the execution of crescendo and decrescendo. Johann Sebastian Bach and Emanuel Bach were able to produce unusual effects by a trembling pressure of the finger on the key which emphasized the intention of the performer in interpretation.

The Clavichord is said to be the first instrument with a soul. Many of the foremost compositions of Mozart were composed at the Clavichord, among which is his "Magic Flute."

### SPINET

The Spinet came in answer to a demand for an instrument which would speak louder than the weak tones of the Clavichord. In 1503, Giovanni Spinnetti of Venice constructed an instrument of oblong form with a compass of four octaves. This instrument permitted the use of long strings and a larger sound board. By the use of a striking tangent the long strings could be effectively agitated, it being necessary to set the strings in motion by pricking or twanging. This introduced the "jack" with centered tongue on the upper end. A quill was fastened into the tongue by a spring, the point of the quill twanging the string through the upward movement of the jack. A small piece of cloth,

which was fastened to the jack, dampened the string as the jack returned again to its normal position.

The Spinnet became very popular on account of the loudness of its tone, but, as it produced a wiry and nasal tone due to the twanging of the strings, it could not be played with expression as could the Clavichord. Spinnetti placed the keyboard outside of the case, but Rossi of Milan built Spinets with the keyboard encased, about the year 1550.

### VIRGINALS

In England, the Spinnet became known as the Virginal, but there was no great difference between them. The Virginal, constructed like a harp in design, might be considered the prototype of the upright piano of today. Both the Spinnet and Virginal were popular in the sixteenth century.

The Italian, German and Flemish Spinnet builders preferred the triangular form, while the English used square, oblong and upright forms. In 1521, Geronimo of Bologna used for the first time the wing form, or German *Flugel*, identical to our present grand piano design.

### HARPSICHORD

The early Harpsichord was designed for greater volume of tone. In reality it was nothing more than an enlarged Spinnet. Due to a larger case, greater sound board, and a large number of longer strings, many new experiments were made on the Harpsichord. An endeavor was made to mollify the harshness of tone. Many new devices were added to imitate the lute and flute, snare and bass drums, cymbals, triangle, and bells, operated by pedals. Some Harpsichords had as many as twenty-five pedals.

Out of the great amount of experiments came the "forte stop," which lifted the dampers; the "soft stop," which

pressed the dampers on the strings to stop vibrations; the "buff stop," interposing soft cloth or leather between the jacks and strings; and the "shifting stop," which shifted the entire keyboard, a movement later applied to the transposing keyboard. Two, three and four strings were added to improve the tone.

Musicians preferred the Harpsichord to the Spinet on account of its forte pedal and greater tone. Many compositions were written for this instrument, from Scarlatti's time in 1670 to Beethoven's "Moonlight Sonata," in 1802.

Due to the fact that the Harpsichord, like the Spinet, gave the performer no possible opportunity to exercise artistry, its doom was sealed. It was, however, responsible for the wing-form case, the use of three strings for one note, and the forte pedal stop.

The hammer action was the result of a desire to combine the tone sustaining quality of the Clavichord with the power of the Harpsichord. Three models were submitted by Marius of Paris to the French Academy of Science in 1716, but no instrument was built. It is assumed that the Dulcimer, the German Hackbrett, similar to the Xylophone, which was played with hammers held in the hands of the performers, led to the invention of the Pianoforte. Three inventors conceived the idea at about the same time: Christofori in 1717; Marius in 1716, and Schroter in 1717. Habenstreit's performance on the huge Hackbrett, or Dulcimer, was responsible for Schroter's inspiration, and was fundamental in the German, or "Vienna" action.

Bartholomow Christofori is credited with the invention of the first pianoforte as a complete instrument. His hammer action, completed in 1707, was used as an experimental instrument which he called the "Piano E Forte." It was not, however, until 1720 that he completed a real pianoforte



with a much stronger case than that of the Harpsichord, so that it could withstand the strain of heavier strings. Cristofori added many improvements to the pianoforte, including an individual damper pedal for each note, direct with the hammer action, giving the performer a mechanism with which he could, through his touch, produce a delicate pianissimo and also a strong fortissimo. This was impossible to produce on either the Clavichord or the Harpsichord. Cristofori died in 1731.

Americus Backers and Johannes Zumpe went to London and introduced a modified Cristofori action. After further development by various makers, it became known as the English action.

A great competition between the English and German actions followed. Johann Andreas Stein of Augsburg improved the Schroter design. C. E. Friederici of Gera, Germany, a pupil of the pioneer builder Silbermann, constructed a vertical grand piano in 1745. In 1758 he built the first square piano in Germany. Johannes Zumpe built the first square piano in England in 1760-65.

John Broadwood of London brought out another square piano in 1771, while Sebastian Erard built a similar instrument in Paris in 1776. Johann Behrend of Philadelphia exhibited a square piano in 1775. Broadwood, in 1781, placed the wrest plank along the back of the case, instead of along the right-hand side, as in the Clavichord, an invention which revolutionized the construction of square pianos and increased the tone volume to an unexpected degree.

Except for a few minor improvements, such as enlarging the scale, no further development of the square piano came out of Europe. America succeeded in supremacy in the piano industry. After Behrend came Charles Albrecht in Philadelphia about 1789, and Benjamin Crehore founded

the Boston school about 1792 at Milton, near Boston, where John Osborn and Alpheus Babcock became his most promising pupils.

The invention of the full iron frame in 1825 by Babcock was the first outstanding contribution by an American to piano design. The demands for a larger tone were met through this new discovery, being hampered previously on account of the wooden frame. Babcock's full iron frame paved the way for future American builders in the fifties when Albert Weber, Henry Steinway and George Steck began their distinguished careers. At the time of the New York World's Fair in 1855, Steinway electrified the music world with a square piano having an overstrung scale, which produced a much greater sonority of tone, and was adopted by all makers. The short grand piano, introduced by Albert Weber, known as the "baby grand," brought forth an excellent instrument for music lovers who did not desire a bulky instrument for the home or studio.

The Aeolian Company was responsible for the development of the perforated roll, in 1887, which was applied to reed organs and later to the piano, known at that time as the Pianolo. This new invention was accepted by all makers and sold throughout the world. Further developments followed in the epochal mechanism whereby the actual playing of an artist was instantly recorded and made available for repetitious performance, reproducing the artist's interpretation exactly, as in the original playing. This was accomplished through the medium of the Duo-Art reproducing piano which is built into the Weber, Steinway and Steck pianos.

### THE DOUBLE KEYBOARD PIANO

The latest development in piano construction comes to the world through the inventive genius of Emanuel Moor, a

Swiss musician, who invented the double-keyboard piano. The object of the inventor is said to have been to simplify the complexities of finger technic as well as to increase richness and sonority by enabling chords of greater extent to be grasped and manipulated. A secondary auxiliary keyboard has been devised, which is placed slightly above and behind the first or ordinary clavier. It is so arranged that each key upon it connects with an action and hammer one octave higher than the key immediately below. If C is struck on the lower board, the result is that of a regular piano in use today. However, if the same C is struck on the upper board, the effect is that of C an octave higher.

A pedal is provided whereby both keyboards may be coupled together, making it possible for a performer to strike any number of notes on the lower board in their natural scope and at the same time, through the medium of this coupler, to strike the same notes an octave higher from the upper register.

Another feature of great importance is the possibility through a raising of the rear extremities of the black keys on the lower board, to play chromatic glissando by a sweep of the finger of one hand over the entire keyboard. The ordinary keyboard permits the playing of glissando only on the white or black keys separately.

The new Moor double-keyboard piano was built in the summer of 1929 by the Bechstein Company of Berlin, and has been demonstrated in special recitals throughout the principal cities of Germany.

## *Chapter 2*

### *Part 1*

#### THE SCIENCE OF PIANO PLAYING

The approach to systematic piano pedagogy is something more than the congregation of a class of pupils who appear at regular intervals for lesson appointments. The mere fact of one's virtuosity does not necessarily qualify him as a teacher, despite the fact that pianistic qualities are necessary for demonstrative purposes. Teaching is an art by itself, necessitating considerable concentrated effort upon the individual who hopes for a profitable artistic future.

Pedagogy in its true sense must be treated as a science. It is not possible for any individual to advance theories relative to the development of piano technic that will meet the needs and demands of all. Individuality is one of the most important factors embodied in pedagogy and pertains in a like manner to both teacher and pupil. Other necessary requisites are personality, psychology, anatomy, physiology and mechanics.

Experimentation on the part of many instructors in past years has led to the concoction of the "method" form of composition and teaching. In most cases this type of pedagogy deals strictly with the individual, lacking breadth of concept in the numerous phases embodied in elementary training. To this classification might be added the antiquated method of class piano teaching where a large group of children are assembled and required to exercise their fingers on imitation keyboard charts. Undoubtedly, the purpose of such methods is to draw large classes at a small fee with a remunerative volume in mind. Then, too, the formation of piano classes is found to be an excellent feeder for private instruction at the completion of a class term.

*Part 2*

PRIVATE LESSONS

It is a well-known fact that every individual differs from the other both mentally and physically. No two pupils can be taught in exactly the same manner. It is for this reason that private lessons are advocated especially for beginners. The success of teaching is dependent to a great extent upon personal and individual contact. It is the duty of every teacher to study his individual pupils; to know their strong and weak points, and to instruct them according to their ability to grasp and retain.

An axiom of our actual pedagogy is that the child must be taught to be independent. The teaching of piano in class form differs to a great degree from that of other subjects. It is absolutely impossible for any instructor to observe the many fundamental requirements and to make the necessary corrections with a class of pupils. It is indeed a difficult task with but one pupil. The teaching of classes therefore should be confined more to appreciation groups or for competitive purposes in the more advanced stages of progress.

*Part 3*

COMMON ERRORS IN TEACHING

In a general summary of errors and omissions commonly made in pedagogy, we will briefly mention the following:

**OVERGRADING.** A common habit of many teachers, due in many instances to over-enthusiasm with a talented pupil; to indifference or inattentiveness on the part of the teacher; to the temptation of unqualified teachers to advance a pupil faster than he can possibly absorb or retain.

**INSUFFICIENT KNOWLEDGE OF NOTES** in both staves as well as those on the ledger-lines and spaces. This is due in

most instances to insufficient time spent in reviewal at lesson periods.

**IMPROPER FINGER ACTION**, wrist and arm position. This subject will be discussed in detail in the forthcoming chapters.

**SCALE PREPARATION**. This is a most vital part of any child's musical training. Scales should be thoroughly learned, memorized, and retained.

**EXCLUSIVE PIECE TEACHING**. The excluding of scales and exercises and the prescribing of pieces only is a grave error on the part of any teacher. It would be, in comparison, about as sane for a physician to prescribe a diet of desserts for our physical growth and development.

**SELECTION OF MATERIAL** in accord with a pupil's weaknesses. Never prescribe pieces which possess qualities peculiar to a pupil's specific talent. Always endeavor to bring up the faulty side of his technical development to a level with that which is done with ease.

**MEMORIZATION**. At all times insist upon pupils memorizing their pieces. This rule will be conducive to better performances in public and will be instrumental in greater confidence in home preparation.

**PEDALING**. Do not allow your pupils to use the pedals until you have properly instructed them along this line. The over-use of the pedal has been responsible in many instances for the ruin of an otherwise well-performed piece.

**MUSICAL TERMS**. Musical terms and notations are as a rule neglected to a great extent at lesson appointments. Impress upon your pupils the importance of knowing how to express and interpret the meaning of every piece played.

**DYNAMICS**. The much-neglected subject of correct stroke in producing tones of similar quality and balance. We

must have balanced tone before it is possible to express musical meaning in a varied form. Teach your pupils to anticipate tone production.

**TIME SIGNATURES.** It is not sufficient that pupils feel rhythm; they must thoroughly understand the underlying principles of note valuation in their varied forms. Counting is advisable in the beginning stages and up to the time when the composition is practically memorized or completed.

#### *Part 4*

### WHAT CONSTITUTES A TEACHER?

Methods of teaching in all branches of music today differ greatly from those used in past years. Educational requirements were very low, necessitating little or no high school preparation. A four-year course of study was pursued at some musical institution, the main objective being to acquire pianistic poise and artistry and at the same time to receive a certain amount of general musical education. No thought or attention, however, was given in the subject of pedagogy. This phase of education was left entirely to the discretion and good judgment of the student at the completion of his course. In most instances, pedagogical knowledge was derived mainly through experimentation, with the result that the first pupils secured by the young teacher were hopelessly perplexed.

The situation today is greatly improved. All students entering upon a musical career are compelled to elect a course in pedagogy. It is impossible for them to receive their degree until they are thoroughly conversant with the principles of teaching and know how and what to teach. Experimentation is indeed a very dangerous procedure and often leads young pupils in a direction so remote from the

right path that return becomes difficult and many times impossible.

Taking into consideration the above background necessary for successful teaching, let us consider the personal qualities most desirable in a young teacher. In addition to possessing a concrete background in music, which is directly coupled with a thorough personal understanding of the instrument, what else is required?

The developing of patience and perseverance is undoubtedly the first virtue to be considered. Without these two attributes the greatest virtuoso in the world is lost in the teaching profession. It is impossible, especially in child teaching, to give even the simplest form of instruction without constant repetition and questioning. It is well to remember the old adage, "If at first you do not succeed, try, try again."

Then, too, we must constantly endeavor to elevate our personality. Children, especially, are constantly aware of our attitude toward them, and are resentful to sarcastic or unkind remarks. The successful teacher is at all times courteous in his demands to children. Firmness and harshness are two entirely different modes of approach.

It is well to treat all pupils alike, and overcome any temptation to partiality in one's class. Every pupil wants a fair deal and is entitled to it. The display of partiality by any teacher to a favored few is an excellent means of reducing the size of his class in a short space of time.

Punctuality on the part of the instructor at all lesson appointments is another very important item. Pupils and parents alike resent tardiness of the instructor for lesson appointments and many times will discontinue for this reason alone. Insist, likewise, that your pupils appear promptly on scheduled time.



One of the most important points which directly concern every teacher is business insight and ability. It is essential that the individual equip himself with the proper musical background, and it is just as important that his education in business methods be thorough. The teaching of piano is just as important as the selling of bonds or merchandise. In other words, the teacher is selling himself personally through the medium of his talent and educational equipment. A more complete analysis of this subject will appear in a forthcoming chapter.

It may be observed from the above that the teacher's task is not altogether an easy one. On the contrary it is most complex and exacting, but it is also most fascinating when its problems and scope are rightly understood. To the true teacher, every pupil and every moment of each lesson is a true inspiration. He who looks upon teaching as a drudgery is not a good teacher—he is, indeed, not fitted to teach.

## Chapter 3

### Part 1

#### APPREHENSION AND EXPRESSION

We will now consider the channels through which music reaches our comprehension together with those channels through which we express ourselves in music. These two processes are in constant need of cultivation and expansion.

The channels of Apprehension are Ear and Eye, Brain and Emotion, corresponding to the physical, mental and psychical aspects, in the order named. The channels of Expression are Emotion, Brain and Fingers, corresponding to the psychical, mental and physical aspects.

We apprehend music through the medium of the ear and eye; the tympanium of the ear is attracted by sound-waves, while light-waves strike the retina of the eye, reflecting the symbols of musical sounds. The brain is the recipient of these sensory impressions, bringing them into consciousness and orderly relationship. The spiritual qualities in music are apprehended through the emotions.

Music is conceded to be the universal language. Thus, we produce our music in a manner which is parallel to emotional communication. The nature and form of expression are determined through the intellect, and the fingers are responsible for the audible response through mental apprehension.

### Part 2

#### PIANISTIC COMPARISON

The principles of apprehension and expression should be applied directly to the production and interpretation of musical tone.

The effect of pianistic endeavor in many instances is found to be confined solely to sight and stroke; i. e., the eye con-

ceives the written symbol on the printed page, while the finger, through force of instinct, gives the audible effect on the instrument. In so doing, however, the omission of two very essential elements are lacking: namely, anticipation and tonal response. The effect of such playing is strictly mechanical and has no emotional significance.

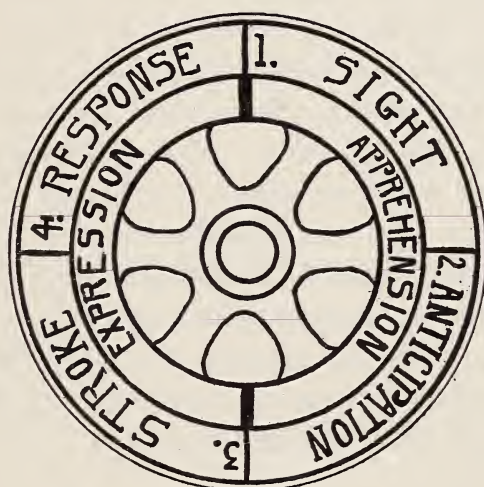


FIGURE A

It is absolutely essential that we think tone at all times. This is the first and most important step. The preceding diagram, Figure A, shows the cycle of thought which preceded first the stroke and afterward the effect of interpretive playing. It portrays very vividly the ever-constant rotation of the mind and demonstrates plainly the principles of apprehension and expression.

Anticipation, the second step in our cycle, is equally important. Without it, we rob our music of both tonal balance and emotional feeling. The response, or after effect of the finger stroke, is strictly dependent upon our conception through anticipation.

*Part 3*

## MENTAL IMAGERY

Let us advance a step farther and consider briefly the actual effect of music upon the mental channels, through the medium of sensory and motor imagery.

Sensory imagery is that which pertains to the impressions received through any of the five senses. Conscious memory is very largely made up of imagery. It is the reproduction of sensory experiences in ideational form. As an example of this fact, our attention may be drawn to a vase which has been placed on a table. After closely observing the size, shape and color, we close our eyes and attempt to see it mentally just as it was a moment before. It is possible for most people to secure a mental picture of the vase with reasonable promptness and to give a complete verbal account of all details. In a like manner, if a melody is played on the piano, many musicians are capable of repeating it without having ever seen the actual score.

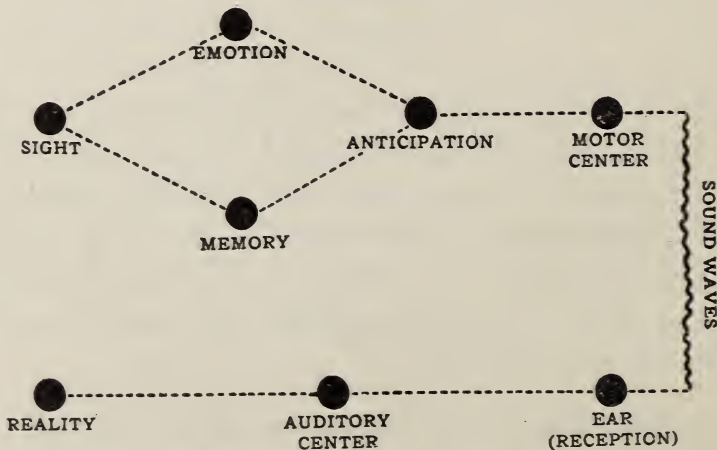


FIGURE B

Motor imagery is the result of fixed sensory impressions which have been derived through more or less repetition,

and which are released through the medium of speech and action. In music, motor imagery relieves the sensations of strain, which were received through sensory imagery, in movement.

Auditory imagery is almost inextricably connected with motor sensations and imagery. Through motor activity, sound waves reach the ear and are registered in the auditory center.

Thus, the sound anticipated has been realized, after having passed through the various channels in an orderly manner. (Figure B)

#### *Part 4*

### MEMORIZATION

At this point we arrive at the greatly discussed subject of memorization. Numerous theories are advanced in this direction but the actual process is one which remains more or less vague in the minds of many.

Memorization is not as difficult as many deem it, providing the correct principles of absorption are adhered to. Much depends upon the mental state in the primary stages of apprehending a composition. A conception is realized through sensory imagery by repetition of a composition, only short portions being taken at a time for preparation.

The memorizing of music is like the memorizing of a poem. It would not be reasonable to read through an entire poem of ten or fifteen stanzas and expect thus to memorize it thoroughly. We would naturally take one stanza at a time, thoroughly digest the nature of its contents, study the meter and phraseology, and then recite it word by word. After we had thoroughly learned each stanza in this manner, we would proceed to join the many parts into one complete unit or concept of thought. Musical memorization is

basically the same in its conception; small sections are thoroughly learned in point of technical accuracy, concept of thought, and numerous other phases embodied in its development, and then compiled as a complete unit of musical expression.

Many theories are advocated to simplify memorization, such as visualizing the printed page while playing; theoretically reducing a composition to its primary status; and naming each chord and progression. Others advise memorizing away from the piano, or making an exact duplicate in writing through the sensory impression of sight alone.

It is not the desire of the writer separately to criticize these methods. All of them may be used with advantage, but no one should be adhered to, to the exclusion of the others. The memorizing of a musical composition should not be confined to any one method, as this would cramp the possibilities of musical expression, and tend to the mastering of technicalities alone.

Of course, the technical or physical parts of a composition must necessarily be mastered first, in order to give the individual a free reign for personal expression through emotion. In comparison, we say a baby must learn to walk before it can run; the foundation of a building must be firm in order to support the portion which is added to beautify and give dignity to it.

In a general summary on this subject, let us return to the principles involved in a previous chapter on imagery. In order to imprint a musical composition indelibly upon our minds, it is necessary that we make use of the principles involved in sensory impressions. In our daily practice, the observance of a note on the printed page must mentally suggest a definite pitch. Other basic necessities which stamp an impression on our minds are: slow and careful practice;

strict attention to fingering and pedaling; a careful observance of tonal balance; a discriminating analysis of phraseology; rhythmic pulsation in accord with time signatures; proper muscular correlation combined with relaxatory measures; knowledge of the interpretive character of the composition; unification of component parts into a whole; strict attention given to tempo.

## *Chapter 4*

### *Part 1*

#### ELEMENTARY REQUIREMENTS

Due to the fact that a majority of piano students are listed in the beginning grades, we will endeavor to bring to the young teacher's attention some of the fundamental requirements which must be considered in pedagogy.

Statistics compiled from hundreds of teachers' classes throughout the country show that ninety per cent are listed in the first three years of elementary work. Out of this number, the first grade pupils are in the majority. It can be readily observed that the task of the elementary teacher is a most important one, in which tact, patience and perseverance are required. It is also very essential that such a teacher be well versed in the correct procedure of knowing how and what to teach.

In a general summary of elementary requirements, let us list a few of the most important elements which constitute beginning instruction, and which must be thoroughly learned and memorized: keys on the piano, notes of the staff, correlating of keys and notes, the grand staff, correct playing conditions, note values, time signatures, measures and fingering.

### *Part 2*

#### THE TEACHING OF KEYS

The teaching of the keys on the piano is possibly the first step after the pupil has learned the musical alphabet. This should be done in a manner which will appeal to the imagination as well as to produce immediate recognition through comparison.

We will explain emphatically that the entire keyboard is sectioned off in two parts through the medium of the black



keys, i.e., in sets of twos and threes. Taking into consideration first of all the set of two black keys, we note that C is located at the left side; D in the center; and E on the right side. For the set of three black keys, F on the left side; G, left corner; A, right corner; and B, on the right side. Have the pupil point out the various notes throughout the scope of the keyboard, always bearing in mind the location of the white keys in comparison to the blacks. The learning of keys is not a matter of establishing the C's only and then necessitating counting up to find the others. Keys must be taught strictly through position in order to produce a ready recognition.

### *Part 3*

#### ESTABLISHING NOTE RECOGNITION

The method of teaching notes has much in common with that of the presentation of keys, inasmuch as we should endeavor to establish recognition through association.

Many prevailing methods are used in this direction. Some teachers resort to the old method of spelling "face" for space recognition in the treble cleff, while the first letters denoting the lines are used in a little sentence, "Every Good Boy Does Fine." A like method is employed for the bass notes. Other instructors resort to "flash cards" which are momentarily held in the teacher's hand and then taken away. In this, a great variety of cards is employed, ranging from the notes in different positions on the staff to clef signs, key signatures and ledger line and space recognition. Still others make use of a manuscript book, making regular assignments for the writing of a prescribed number of pages of notes together with the names inserted below.

It is impossible to prescribe any certain means by which a pupil may be taught note placement. Some will respond

readily to one method, while others will require more stringent treatment. A careful study of the individual, taking into consideration his power to grasp and retain, is the best solution. If one method does not give a ready response, it will be necessary to try another which will be more impressive.

#### *Part 4*

### NOTES AND RESTS

It is imperative that the beginning pupil be carefully taught the various types of notes and rests. This must be done in an orderly manner, beginning with the whole note and rest possessing the highest value. In most instances we find a comprehensive knowledge of notes while the recognition of rests is quite vague. The value of rests, or silences in music, is just as essential as the sound, as the omission of the rest robs the measure of its rhythmic sense. It is advisable to teach the value of notes and rests concurrently.

The appearance of the notes may be described as follows: The whole note is an open note. The half note is an open note with a stem. The quarter note is a black note with a stem. The eighth note is a black note with a stem and hook. The sixteenth note is a black note with a stem and two hooks, etc.

The notes are also known by the following English terms: Semibreve, or whole note; Minum, or half note; Crotchet, or quarter note; Quaver, or eighth note; Semiquaver, or sixteenth note; Demisemiquaver, or thirty-second note; Hemidemisemiquaver, or sixty-fourth note.

The teaching of rests should likewise be done in a systematic manner. For instance, the pupil must be taught to differentiate between the whole and half rests through their position on the staff; the half rest *sits* on the third line

while the whole rest *hangs* from the fourth line. The quarter rest has the appearance of a Roman R turned sideways. The eighth, sixteenth, thirty-second and sixty-fourth rests resemble the notes with the exception that the hooks appear on the left side of the stem rather than the right, as on the notes.

### *Part 5*

## TIME SIGNATURES

At this point it is necessary that the pupil be taught the meaning of time in relationship to note and rest valuation. The time signature is placed at the beginning of a composition immediately after the "key" signature and consists of two figures placed one on top of the other.

It is advisable for the pupil to learn the rule which is applicable to all forms of time signatures, as follows: The upper figure denotes the number of beats in a measure. The lower figure defines the kind of note which receives *one* beat.

It now becomes necessary to enlighten the pupil as to what constitutes a measure. We might state that a measure is a unit of metrical division which includes the notes and rests between two bars; i. e., in 4/4 time, there are four beats (or counts) in a measure, and a quarter note receives one beat; in 6/8 time, there are six beats in a measure, and an eighth note receives one beat. After thoroughly establishing in each instance the kind of note which receives one beat, it is very essential that we make a comparison of other notes according to their respective valuation; i. e., if a quarter note receives one beat, what is the valuation of a whole, half, eighth, sixteenth and thirty-second note? Make the same comparisons where a half or eighth note receives one beat.

A dot placed after a note or rest enhances its value by one-half of its original value. As an example, if a half note receives two beats, the dot gets one, making a total valuation for both note and dot of three beats. A dotted quarter note in 4/4 time would give a total value of one and one-half beats. In the event of a double dot, the second dot would receive one-half the value of the first dot.

In a further analysis of time signatures, a classification under the heading of Even, Triple and Peculiar is herewith given:

Even times are those in which the measures naturally divide into halves: 2/1, 2/2, 2/4, 2/8; 4/1, 4/2, 4/4, and 4/8.

Compound even time: where the measure naturally divides into halves or quarters and each of these subdivisions into thirds: 6/2, 6/4, 6/8, 6/16; 12/4, 12/8 and 12/16.

Triple time: when the measure divides naturally into thirds: 3/1, 3/2, 3/4, 3/8 and 3/16.

Compound triple time: when the measure divides into thirds and each of these subdivide again into thirds: 9/4, 9/8, and 9/16.

Septuple time: when the measure divides into sevenths: 7/2, 7/4, 7/8, and 7/16.

Quintuple time: when the measure divides into fifths: 5/2, 5/4, 5/8, and 5/16.

## *Part 6*

### KEY SIGNATURES

The gradual teaching of key signatures in a practical relationship of scale practice is very essential in pedagogy. The knowledge of keys is absolutely imperative in view of our present system of musical reading and production. An absurd opinion on the part of some modernists is that the

practice of scales is passé. This is indeed deplorable. A practical knowledge of scales and keys is indispensable for advanced playing due to the fact that all musical writing is based emphatically upon this foundation.

It is advisable in the case of beginning pupils to teach the scales in an alternative manner. After giving the C scale, assign the Key of G with one sharp, directly followed by the Key of F, with one flat, etc. In so doing, we eliminate any difference in ease which might arise through the prescribing of any one set. We often hear pupils state that the flat scales are more simple than the sharps, or vice-versa. It is indeed nothing more or less than a mental delusion which has been caused by some teacher in the pupil's early training.

A scale is a series of notes progressing diatonically in a certain order of tones and semi-tones. The first note of a scale is called the keynote.

Every major scale possesses a relative minor. The signatures of the various keys together with their relative minors are as follows:

C major (A minor)  
(No sharps or flats)

1 Sharp — G major (E minor)	1 Flat — F major (D minor)
2 Sharps — D major (B minor)	2 Flats — B flat major (G minor)
3 Sharps — A major (F sharp minor)	3 Flats — E flat major (C minor)
4 Sharps — E major (C sharp minor)	4 Flats — A flat major (F minor)
5 Sharps — B major (G sharp minor)	5 Flats — D flat major (B flat minor)
6 Sharps — F sharp major (D sharp minor)	6 Flats — G flat major (E flat minor)
7 Sharps — C sharp major (A sharp minor)	7 Flats — C flat major (A flat minor)

*Part 7***FINGERING**

It is very essential that beginning pupils be taught, right from the start, to observe finger notation. A lack of attention in this direction will greatly hamper the advancement of a pupil. Scale practice is an excellent medium for correct fingering and should be prescribed by the teacher as soon as possible with a beginning pupil. It is fundamental in its scope, and forms a basis for the methodical preparation of both exercises and pieces.

The correct playing and memorizing of a piece is dependent entirely upon primary preparation. We form habits, good or bad, through constant repetition. If the pupil is taught to use the same fingering every time he practices a certain piece, it eventually becomes a mechanical process and the piece is indelibly stamped upon his memory.

*Part 8***USE OF THE PEDAL**

The correct use of the pedal is essential to an intelligent rendition of any piano composition. In many instances a piece is ruined through over-use of the sustaining or damper pedal. Pedaling is an art by itself and should be taught with the same consideration as finger position or scale preparation in the elementary stages.

The heel should rest firmly on the floor, while the ball of the foot must be in constant touch with the pedal. This is conducive to the development of accuracy and speed. In lifting the pedal, it is advisable not to take the foot off the pedal, but to raise it only to its natural leverage.

It is also important that the pedal be used quietly and without conspicuous physical exertion. The lifting and

lowering of the pedal are correctly accomplished only through the medium of the ankle muscle and not by a movement of the entire limb.

The damper pedal has many uses: to bind successive tones, to preserve the harmony, to accentuate the force of tone in the succession of relative chord progressions, to connect in a legato manner large skips which can not be conveniently reached with the fingers, and to reach climaxes through glissando or rapid scale passages. The damper pedal is usually raised and lowered when a chord is changed, in order to avoid blurring. There are, however, many exceptions to this rule. After the elementary rules of pedal usage are prescribed, much depends upon mental alertness through the sense of hearing. Of course, acoustic conditions have to be taken into consideration relative to the structure and size of the room in which a performance is given. We also find it essentially necessary to anticipate our pedal manipulation, not only through fundamental training but equally through the power of instinct.

The common application of the damper pedal may be generally classified under the headings of *direct* and *retarded* action.

By direct action is meant the immediate depressing of the pedal as the hands strike the keys. The pedal is raised simultaneously with the hands as they leave the keys. This is especially true in staccato passages. In portamento playing the pedal lifting is retarded to a degree which takes away the sharpness or after effect of the stroke.



Retarded pedal action is used principally for legato playing. Under this classification, the pedal is not depressed until after the fingers attack the keys. The pedal then sustains the tones of the previous chord and is released simultaneously with the striking of the second chord, forming a complete legato. The hands, however, must not be removed from the keys until the pedal has been depressed.

Ped .....\*    Ped .....\*    Ped .....\*    Ped .....

The use of the damper pedal is inexhaustible in its effects upon pianistic background, especially so in the modern mode of composition. The foregoing examples are emblematic only as a forerunner in musical coloring and are offered merely as a suggestion in preliminary training.

The soft pedal, placed on the extreme left of the pedal rack, also contributes very liberally in its effect upon a musical performance. Its purpose is primarily to reduce tonal volume which in turn dulls the tone. The mechanical principle differs to a marked degree on upright and grand pianos. When the soft pedal is depressed on the upright piano, the entire hammer section is brought closer in contact with the strings, necessitating a shorter hammer stroke with less force. Upright pianos of an older vintage were constructed in such a manner that when the soft pedal was depressed, a sheet of felt was lowered between the striking hammer and the strings. In practically all makes of grand pianos, the entire hammer action is shifted to the right when the soft pedal is depressed, and in so doing, the hammer action is centered only on the outside string. Normally,



the hammer strikes all of the three strings with equal force, centering on the middle or second string.

It is unfortunate that a majority of composers do not indicate their pedal notation in a clear and concise manner in their score. Inadequate notation of the damper pedal may be found in some contemporary editions, but rarely do we find any for the soft pedal. In most instances it is left to the discretion of inexperienced performers who have never been taught their correct usage.

### ORNAMENTATION

Ornamentation is the general name for all subordinate notes and embellishments introduced in musical composition. Ornaments were seldom written out in the early music, but were left to the discretion of the performer in accord with his taste and knowledge. At a later date they were indicated by the use of small notes which preceded or followed the principal note, or by the insertion of a written symbol placed above or below the principal note. Modern composers are becoming more explicit in their writing, through the use of notes, with the result that many signs are obsolete.

An absolute classification of ornaments is impossible for the reason that they have gone through so many meanings and modifications. The only fundamental rule for the execution of ornaments, and one which has few exceptions, is that the time required to execute any grace note must be subtracted from the time value of the principal note which the grace note modifies. This same rule applies to any number of grace notes preceding the principal note.

The principal ornaments used in present-day music are the trill, mordent, turn and appoggiatura, all of which have various alterations which are dependent upon the character of the sign.

## THE TRILL

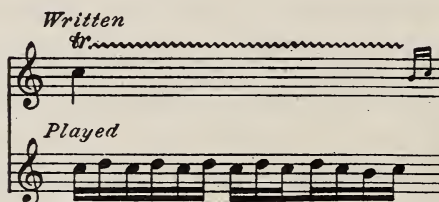
The trill always begins on the principal note and alternates with the note immediately above it. The value of the grace notes embodied in a trill must be equal to the principal note which they modify.



A trill may begin on the auxiliary note when the grace note is placed before the principal note.

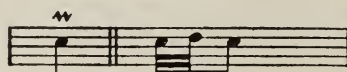


A trill is sometimes completed with a turn which is indicated by two grace notes appearing after the principal note.



## THE MORDENT

The mordent is sometimes called the passing shake. This embellishment consists of two or more notes preceding the principal note and resembles a portion of a trill. The mordent, like the trill, begins on the principal note and alternates with the note immediately above it but once and is then completed.



An inverted mordent alternates with the note immediately below the principal note and is indicated by a perpendicular line drawn through the center of the sign.



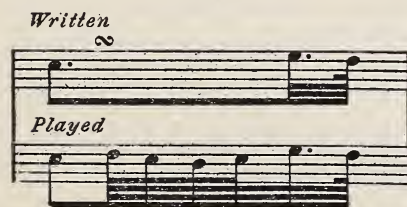
The double mordent begins on the principal note and alternates twice with the next note of the scale. This is true with both the plain and inverted mordents.



### THE TURN

Both the name and the sign of the turn describe its nature and characteristic as an ornament, in that it winds around the principal note. Accidentals above the sign refer to the upper auxiliary notes, while those below the sign apply to the lower auxiliary notes. When the sign appears above the principal note, the turn is executed at once; when it stands at the side, the principal note is sustained momentarily before the turn begins. The tempo of the piece and the time value of the principal note determine the time value of the turn.

#### Turn



#### Back Turn



### APPOGGIATURAS

An ornament consisting of one or more grace notes inserted one degree and sometimes more above or below the

principal note is called an appoggiatura. The name is derived from the Italian verb, to lean or dwell upon.

Appoggiaturas most commonly used are the long, short, double or compound, and those with a chord.

### *Long Appoggiatura*

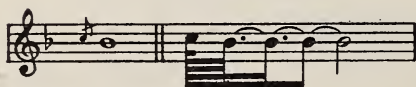
*Written*



*Played*

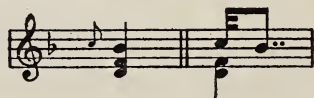
The diagram shows two staves of music in G major. The top staff, labeled 'Written', shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bottom staff, labeled 'Played', shows the same sequence of notes but with a longer duration for the first note (G4), which is the appoggiatura, and shorter durations for the subsequent notes.

### *Short Appoggiatura*



The diagram shows a single staff of music in G major. It features a short appoggiatura (G4) followed by a quarter note (A4).

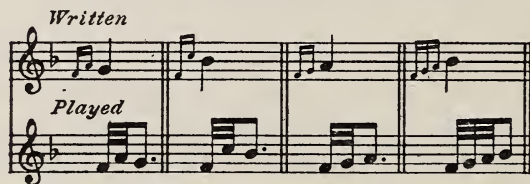
### *Appoggiatura with a Chord*



The diagram shows a single staff of music in G major. It features a short appoggiatura (G4) followed by a chord (A4, B4, C5).

### *Double or Compound Appoggiatura*

*Written*



*Played*

The diagram shows two staves of music in G major. The top staff, labeled 'Written', shows a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The bottom staff, labeled 'Played', shows the same sequence of notes but with a longer duration for the first note (G4), which is the appoggiatura, and shorter durations for the subsequent notes.

## Chapter 5

### Part 1

#### TECHNICAL DEVELOPMENT

Technical development is basically gained through the correct co-ordination of the muscular system in accord with natural laws. It is essential that the structure of the arm, with its many working parts, be carefully considered. A laxity of comprehensive knowledge is noted in many instances whereby certain pedagogues select only one phase of the subject as a means of attracting attention.

We have heard considerably of the "dead arm" weight, "rote" action, and many other systems of a similar nature. Primarily, there is no such thing as dead arm weight, for the reason that muscular co-ordination is imperative for action. In a like manner, wrist and arm rotation have their place in certain phases of technical development, but their use would be very impractical as a means of specialization in all forms of playing.

A curious commentary upon the human mind is noted whereby so many pedagogues refuse to resort to common sense. The more a method is doctored up by mysticism and short cuts, the greater its appeal in the minds of admirers. In a majority of such cases, considerable harm is forthcoming to a degree where undoing and reconstruction become practically impossible. The gradual process of mentally and physically working out one's individual technical problems, using common sense and understanding, is the one and only sane method whereby constructive progress may be gained. Short cuts in pedagogy eventually lead to the musical burying ground of ultimate failure.

Generally speaking, specialized systems of pedagogy may not necessarily be termed as incorrect, but are limited in

their scope and practicability. Teachers often limit the ultimate possibilities of their pupils by cramping their technical and musical growth through adherence to systems of limited significance. It is impossible to resort to one method as a practical solution in all cases. It is essential to analyze the subject from all angles.

### *Part 2*

#### PHYSIOLOGICAL STRUCTURE OF THE ARM

The anatomical structure of the arm in relation to physical activity is comprised of the following sections:

1. **FINGERS.** Four fingers having three joints each, a thumb having only two.
2. **HAND.** The metacarpus, containing five long bones directly connected to the fingers; the carpus, or wrist, constituting a group of small bones connected to the forearm.
3. **FOREARM.** Section of the arm between the wrist and elbow.
4. **UPPER ARM.** Section of the arm between the elbow and shoulder.

The movable sections of the arm proper are the wrist, elbow and shoulder.

In order that one may become technically skilled, it is very necessary that his individual and correlated muscular action be reduced to a minimum of physical exertion. When the muscles are contracted, they are said to be in the active state; when relaxed, in the passive state. Complete muscular passiveness can never be fully attained while playing, for the reason that certain muscles must function at all times. Muscular tension can be reduced materially, however, through adherence to the principles involved in con-

trolled arm weight. Forced arm pressure is not advisable when independent finger action will suffice. A passive state in piano playing does not necessarily imply complete inactivity, but only of complete muscular relaxity. Therefore, in order that one's endurance may be preserved, it is imperative that his muscles be allowed to return to the passive state as frequently as possible.

### *Part 3*

#### POSITION AT THE PIANO

The posture of the body while sitting at the piano has much to do with arm relaxity and endurance. A few practical points may be noted:

The height of the stool or chair should be gauged in such a manner that the elbows are on the same level with the keyboard. Sitting too low cramps the wrist muscles. A high sitting position tends to give undue arm forcement and causes muscle tensification.

It is not advisable to sit on the entire chair or to lean against the back; in so doing, the player is robbed of the freedom of the back muscles. Sitting on about three-quarters of the chair, with both feet resting firmly on the floor, gives bodily freedom and support.

Flexibility of the waist muscles is necessary in swiveling the upper portion of the body in direct communication with whatever register of the keyboard is being played upon. In this connection, the body weight is shifted from one foot to the other in accord with the keyboard register. Of course, in playing the center section of the keyboard, the body weight is equally distributed on both feet.

The arms should hang with a slight forward tilt from the shoulder sockets. A bad habit of hunching the shoulders,

made by many pianists, should be discouraged, this being another medium of muscular tensification. Likewise, the inward or outward poising of the elbows should be avoided, for the same reason.

A careful gauge should be made on the bodily distance from the keyboard. The pupil should sit close enough so that the arms hang quite freely without cramping the sides of the body.

If a bench is used, precaution should be taken, especially with children, not to allow them to slide from one end to the other when playing at the extreme ends of the keyboard. Insist upon a permanent sitting position in the center of the bench and directly in front of the piano nameplate.

#### *Part 4*

### PRINCIPLES OF STROKE

In accord with the principles involved through the physiological structure of the arm, it is conceded that pianistic action is divided into four classifications—fingers, wrist, forearm and upper arm stroke.

It is advisable to begin with the finger stroke first since the fingers form the basis of all action. A correlation of all actions may be adopted after the finger stroke has been mastered and due attention has been given to the part the wrist and arm play.

#### *Part 5*

### FINGER ACTION

The correct teaching of the finger stroke is a basic necessity which is far too often neglected in beginning instruction. Finger action forms the basis of all technical achievement. Through carelessness or neglect on the in-



structor's part, a lack of attention in this direction is responsible for a pupil's failure in the more advanced stages of development.

In the teaching of a beginner, it is necessary to explain the general curvature of the fingers. As previously stated, each of the four fingers has three joints, the nail joint, the middle joint and the knuckle joint. The thumb has only two, the nail joint and the knuckle joint. To develop the finger stroke it is necessary, in the first place, that the hand and fingers be concave in appearance. The actual stroke of each individual finger is made through the medium of the knuckle joint, the key being struck with the ball of the finger. It is imperative that the fingers remain curved at all times, not only during the actual stroke, but also in a release of the key. When this rule is adhered to, the bottom of the depressed key is generally reached without any difficulty, and at the same time the fingers are afforded the necessary support. Outstretched finger action robs a performer of this support and is the means of considerable lost energy and faulty playing.

In accord with this rule, the thumb must also assume an inward bend. The thumb stroke is performed through the two finger joints and the metacarpal bone, the movement being performed by the wrist joint. The thumb stroke on the key differs to that of the other fingers inasmuch as it is struck on the side, the stroke being oblique in respect to the keyboard surface.

The finger release of the key has much in common with clean and decisive playing. The retention of a key often produces a blurred effect, the note held over not being in harmony with the notes which follow. Then, too, a direct release of the finger assures prompt preparation for the next stroke. The fingers, when lifted at the completion of

a stroke, should assume the same curvature as when depressed, the performer always bearing in mind the watchword of preparedness.

A general level of the hand should be assumed in preparation to play. Precaution should be taken not to allow the hand to slant or lean to either side. A slant toward the fifth finger reduces the muscular activity and cramps technical possibilities, the same being true if the hand slants in the opposite direction. The muscles of each finger should be allowed to function naturally at all times without interference.

The height of the finger-lifting is dependent to a great extent upon the actual tempo taken: if the tempo is slow, the stroke may be accentuated to the natural height which the finger muscles will permit. Precaution should be taken, however, not to over-raise the fingers, as excessive lifting in many instances is responsible for wrist pains and muscular disorder. When the tempo is accentuated, the finger stroke is reduced to a minimum with just enough rise to clear the keys. It is essential in this respect to reduce physical energy materially in order to assure relaxity and endurance.

In the beginning stages of technical preparation, dynamic balance should play an important part. The gradation of musical effects is not a matter of good fortune, but is primarily dependent upon muscular command through anticipation. The fingers, or striking mass of the hand, are the medium through which this is accomplished.

Dynamic balance in the elementary stages constitutes a general blending and similarity of all tones. This must be primarily produced through the finger stroke, using simple scale and five-finger exercises. Caution must be taken that all fingers are lifted to the same height and lowered with equal force. Each tone must be audibly the same in force.

The anatomical structure of the arm makes certain restrictions on the possibilities of finger lifting. In making a general survey, it is noted that the second finger lifts higher than the others; the fourth less; the thumb, third and fifth possessing about equal possibilities.

Despite the fact that the second finger holds predominance over the others in lifting ability, the scope of the other four fingers can be materially enlarged. In this respect we might make a comparison to a singer, who, at the start, has a very small range. After conscientious study and muscular strengthening, it is possible for him eventually to reach tones both above and below his previous register. The same holds true with a child just beginning piano lessons. At first, it is quite impossible for him to raise some of his fingers off the keys in a curved position. After a period of practice in this direction, however, this is accomplished with considerable ease. The longer he studies, the more his muscular dexterity increases.

It is commonly conceded that the thumb and fourth fingers are clumsy, while the fifth finger is weak. For this reason, some pedagogues prescribe a shorter stroke for these fingers than for the second and third. This is indeed an error, for the reason that an extended stroke by certain fingers in comparison to a lesser stroke by others will produce a variance of dynamic effects. In so doing, the common balance of tonal resonance is lost. The lifting of the strong fingers should be in proportion to that of the weaker ones.

After due consideration has been given to finger development, our attention is drawn to the wrist and its problems. It may be recalled that the hand consists of one set of bone structure, the metacarpus, or five long bones connected to the fingers and the wrist, or consisting of a group of small bones connected to the forearm.

Wrist action is primarily used in connection with staccato chord passages and double octave passages, as well as through correlation with the fingers. It is imperative again to eliminate any waste energy through superfluous motion. The wrist stroke, like the finger stroke, must be direct, in order to assure accuracy and comprehensive tonal resonance.

The muscles of the wrist should at all times be pliable and supple, never being allowed to contract to a tense condition. The action of the wrist, like that of the finger, has its limitations in lifting power, and one must guard at all times against straining.

In addition to the up-and-down stroke, the wrist functions in a slight movement from one side to the other. In this respect, it acts as an aid to elongated finger reaches through rotation, as well as for direct wrist rotation in skips of over an octave.

The forearm and the upper arm have a triple significance in piano playing: first, in the capacity of transporting the fingers from one end of the keyboard to the other; second, as a means of bringing out a greater volume of tone than the fingers and wrist alone are capable of producing; third, for the purpose of portamento playing.

At this point, discretion must be used in the arm stroke. In many instances a tensification of the arm muscles is overemphasized to the point where harshness and "poundiness" results. A discrimination must be made between firmness and pounding: firmness indicates correlated muscular pressure with a full key depression, lacking a complete tensification of the entire arm structure; pounding is the result of a complete setting of the muscles all the way from the finger tips to the shoulder sockets. In many similar instances the use of body pressure is added. The tone in such cases is harsh and unmusical.

---

The conscious gauging of the arm weight, or pressure, relative to dynamical changes in a composition is, in reality, the aftermath of tonal balance assurance. As a test, play the C major scale four octaves, both ascending and descending, each tone uniformly at *forte*; the second time *pianissimo*, all tones the same quality. Next, start the scale at *ppp*, making a gradual crescendo through the four octaves to *fff*; returning in decrescendo again to *ppp*. In ascending, it becomes necessary to add arm weight, in addition to strengthening the finger stroke; in descending, to lessen in both instances. This variance of tonal production is what is termed in composition as *expression* or *notation*. No composition is thoroughly learned in which these notations are not adhered to, again rotating back to the subject of apprehension and expression as a medium of physical action and achievement.

## Chapter 6

### Part 1

#### BUSINESS ASPECTS IN THE MUSIC PROFESSION

It is commonly known that professional men and women, on a whole, are poor business executives. Many musicians who possess excellent training and ability have made a complete failure of their art as a means of livelihood. Other musicians remind us that they are in "art, for art's sake."

It is conceded that all sincere musicians are concentrating their time and efforts upon this noble profession because of their ardent love and devotion for music. It must be remembered, however, that remuneration is forthcoming only on the basis of ability. Indeed, it would be very impractical to even consider music as a profession if some assurance were not given of sustenance and future growth.

The business side of the music profession has much in common with other lines of endeavor. As an example, let us consider the shoe manufacturer who sells one pair of shoes for two dollars while another pair is listed for fifteen dollars. At a glance, both pairs of shoes have the same outward appearance in point of style and color. Upon a closer observance, however, we note that a much finer grade of leather is used in the more expensive pair and that the workmanship is much more exacting and beautiful. In other words, the higher-priced shoes are worth considerably more than the other for the reason that they will wear longer and will not lose their shape and style. The cheaper shoes are, in reality, nothing but an imitation of the higher-priced pair—just made to attract the attention of the bargain hunter in a quick market turnover. It takes an experienced workman to make an expensive and attractive shoe, while, on the other hand, an apprentice is capable of constructing cheap merchandise.

Now consider the financial side of the music profession. The instructor of music is, in reality, selling his knowledge to the public. The fee he is asking is based upon the quality of his educational background, time spent in study, character and reputation, and the ability to impart his knowledge to others in a clear and concise manner.

Common sense tells us that the more we put into our endeavor, the more benefit we will ultimately derive from it. The interest forthcoming from one hundred shares of stock is twice the amount received from but fifty shares. The value of the stock, however, is contingent upon the financial rating, honesty and integrity of the concern it represents. No one would invest his hard earned capital with promoters who lacked financial soundness and who were not progressive in their methods of doing business.

This logic is directly applicable to the young teacher just launching out in the music profession. The principal stock investment and the amount of shares purchased is parallel to the type and amount of time invested in sincere study. The young teacher who has had but a smattering of musical education can never hope to reach the goal of his competitor who has thoroughly covered his specialty. The unqualified teacher's lesson fee will remain small through a period of years until he is completely submerged by his better equipped competitors. On the other hand, the teacher who has proficiently prepared himself, continues to advance both in prestige and in financial reward.

We are told that it is never too late to learn. This advice can be directly applied to those who have been in the teaching field for a number of years and who find themselves lacking in a substantial musical background. Many mistakes are made in youth whereby it seems easier to cut corners in preparedness rather than to assimilate the sub-

ject in its entirety. To any reader of this book, who finds such to be his case, let me say, resume your study where it was previously discontinued before it is too late. Face the situation just as it exists, for, with continued study and determination, ultimate success is sure.

In conclusion, the predominating factor embodied in the business side of music teaching is knowledge. It represents our stock investment from which we are to draw interest throughout the coming years. Let us make that investment just as broad and sound as possible so that the fruits of our labors may be realized to the fullest extent throughout our active musical career.

Taking for granted that the young musician has thoroughly covered pianistic and general musical requirements, his first thought should be the territory in which to exploit his knowledge. Of course, if he is fortunate enough to make an immediate connection with some musical institution, a great share of the business responsibility will be lifted from his shoulders. This good fortune, however, is rare, as most musical institutions demand experienced teachers on their faculties. Experience must be gained through private teaching, in most instances.

In selecting a location, it is well to consider a few points which are of vital interest to the future. Towns within a close proximity to a large music center are usually a bad choice, for the reason that transportation facilities make it possible for pupils to study with teachers in the heart of the city. The results obtained from such teachers may not be of greater value than those gained from the small town teacher, but in the eyes of the pupil, the city itself possesses a tremendous glamour. In this same connection, we also find that a teacher so located is greatly hampered in his fee. It is not possible to charge a lucrative fee in pro-



portion to his knowledge for fear of a discontinuance of his pupils and the possibility of a direct change to the larger center. Teachers who are located thus are catering principally to the poorer class of people with their smaller incomes. The prospects for the future are also very poor for financial or artistic advancement.

In the selection of a location, it is also very essential that the young teacher ascertains the amount of public support given to local musicians and organizations. In many instances it is found that concerts brought in from other cities are well patronized while local projects are given but little attention. Civic pride and support are conducive to the general artistic growth and expansion in any locality: without them, there is no place for the ambitious musician and teacher.

Many graduates, after completing their course of study, decide to return to their home town and open a studio. In this event, it is advisable for them to call upon their friends for aid, advising them of their decision. In most instances, these young teachers have a piano at their immediate disposal, and are able to use their homes as a studio at the start. Much support can be given through acquaintances in churches and societies in the securing of beginning pupils. It is indeed the most economical way for young teachers to launch out on their own initiative.

## *Part 2*

### COMPETITION AND FEE

After the young teacher has made a final decision as to his location, his next objective is to determine the character and extent of the competition he will encounter. His inquiry will undoubtedly determine the number of teachers who are active, the nature of their preparation and the range of fees

they receive. He will also want to know something about their publicity methods and the manner in which they conduct their business.

The most difficult competitor in the music field is the cheap teacher. He will claim everything and is in position to give nothing. As a rule he is boastful in his conversation, has no admiration for any other pedagogue, advertises extensively, and wedges his way into any social or musical organization that will give him the least encouragement. He is unscrupulous in his business dealings and is constantly trying to "steal" other teachers' pupils through a process of underpricing. A musician of this description is a menace to any community and detracts from the artistic dignity of those who are sincere in their endeavor. He is eventually found out, but in the meantime his presence and unfair tactics have done much to undermine musical elevation. It is a deplorable truth that practically every town is so cursed. In many cases attractive personalities and dapper appearances of these teachers serve as a cloak to conceal their true natures.

It is a pleasure as well as a privilege to work in harmony with well-informed competitors. In so doing, each helps the other through an exchange of ideas as well as through the medium of a standardized lesson fee. With this class of competition, ethical dealings are at all times easily adhered to and a high standard is maintained throughout any community. It is not possible for any one teacher to monopolize the entire prospective field or to hold jurisdiction over and above his colleagues. Congenial co-operation is imperative for success in any community.

The lesson fee asked by a majority of beginning piano teachers ranges in price between seventy-five cents and one dollar per half-hour lesson; others begin at fifty cents for

the half-hour. In most cases, the lesson fee is regulated in accord with the general wealth of the town, character and nationality of the inhabitants, the amount of good competition, and the extent of civic interest in music. Then, too, as previously stated, proximity and accessibility to a larger music center have much to do with the regulating of fees. Before establishing a set fee, it is advisable to determine the fees asked by your competitors, adjusting your price in accord with theirs.

Whether right or wrong, the average layman judges a pedagogue's ability in proportion to his fee; a two-dollar teacher being twice as efficient as a one-dollar teacher. Begin, therefore, by establishing a moderate fee which is in accord with the general scale of your community and which gives you a dignified place in the profession. It is far better to begin in a modest manner, for, in so doing, the task of securing a class is greatly simplified. As your class enlarges and your prestige grows, the gradual increasing of your fee is not hard.

The granting of free scholarships is not, as a rule, expressive of good business sense in music. It is found that in most instances the recipient of such a scholarship is not appreciative of the favor conferred upon him. We are reminded that "when something is given for nothing, it is worth nothing." However, in some instances, exceptional talent is found where extreme poverty exists. In such cases, it is imperative that the aspirant be placed under the tutorage of some teacher of standing in the community. The free lessons should be abolished just as soon as that pupil is capable of earning his lesson, either through a partial payment in money or by performing household or office duties equivalent to the cash value of his lesson appointments. Pupils will put forth considerably more effort in their en-

deavor where some sacrifice is necessary and through sacrifice they are taught the value of an education.

### *Part 3*

## ADVERTISING

The establishing of a class of pupils in a new locality demands a certain amount of ethical and well thought-out publicity as a means of advertisement. The first step to be taken in this direction will undoubtedly be made through the local press. Do not permit your announcement to appear on a page which contains display advertising by dry goods, grocery and hardware stores. Due to the selectivity and high standing of your art, insist that your announcement be given a prominent place on the social page or in some other section of the paper of similar prominence. The general contents of this announcement must be simple in structure, using just as few words as possible and at the same time having a refined appearance. Do not make the common error of overloading your ad, for if you do, people will not take the time to read it. State your message in a clear and concise manner so that your readers will immediately grasp its contents. The amount of space required will depend largely upon the amount of material used, together with its general arrangement.

Display advertising rates are usually based upon a certain fixed scale per column inch; a column is approximately two inches in width. Therefore, a three-inch ad would measure three inches in height and two inches in width. The scale of prices, whether high or low, is contingent upon the circulation of the paper. In large cities, advertising rates are based upon a certain price per agate line. In comparison, the rate is considerably more than that charged by the small town press for the reason that the circulation is larger.

A modest announcement in the local press, as set forth in Figure (C), should prove an excellent medium for public attention. The size of this space is a two-inch double column. In the event that you wish to continue this space for an indefinite number of insertions, and at the same time reduce the cost, a smaller space of like proportions may be had by using a one-column one-inch ad. In so doing, the same set-up can be used by reducing the size of type.

*Alice R. Magee*  
*Pianist-Teacher*  
*announces the opening of her music studio*  
*Monday, September 4*  
*Special Attention Paid to the Teaching of Beginners*  
*1524 Villa Street—Jack. 4218*

FIGURE C

*Part 4*

ANNOUNCEMENTS

Another excellent means of advertising is through the use of a small and inexpensive announcement sheet or folder. The reading matter should contain your educational background, public appearances, fees and specialty of instruction. A half-tone taken from one of your latest photographs, placed on the first page, usually adds attractiveness.

The general distribution of announcements may be made either through the mail or by a personal presentation. In many instances, such printed material acts as an excellent forerunner to a personal visit, being in the form of an introduction to your mission. (Figure D)

In order to reduce the cost, it is advisable to plan a circular that will conveniently fit into a letter-size envelope. A circular,  $3\frac{1}{2}$  x 6 inches, will eliminate the necessity of securing special envelopes, as it will conveniently fit into a common envelope. If a half-tone is used, a gloss paper will be required to bring out the picture clearly.

**MILDRED CARLSON**  
**PIANIST-TEACHER**

Mildred Carlson is a pianist of unusual attainments. Her entire pianistic training has been done under the excellent tutorship of John Carré, Mus. M.

Miss Carlson has received a thorough training, not only as a pianist, but also in the allied fields of music and liberal arts. She has been awarded both the Bachelor of Music degree and Teacher's Certificate.

Miss Carlson is the possessor of an unusually clean technic and an interpretive ability of considerable breadth. She is likewise well equipped as an instructor, having completed the two-year course in Piano Normal Training under the personal supervision of Mr. Carré.

**Studio—219 Sixth Street**

**TUITION RATES FURNISHED UPON REQUEST**

FIGURE D

Previous to the distribution of announcements, the insertion of a small and attractively written biographical sketch of your musical activities should be inserted in the classified column of the daily press. In order to attract special attention, a cut of yourself may again be used. The insertion of such an article will reach the attention of many people who are interested but who were unintentionally omitted from your mailing list for circulars. In this connection, it is well to have your sketch written by some prominent musical authority, with their name heading the item. In so doing, you will eliminate any embarrassment through personally "patting yourself on the back." As a rule, this form of publicity is not charged for by the press, as it is conceded to be news of civic interest.

*Part 5*

## INTERVIEW

The lack of personal contact with prospective pupils is very often responsible for the retarded accumulation of a beginning teacher's class. Direct results are not often obtained merely through the medium of the press or the distribution of circulars. Young graduates just entering upon a teaching career, many times, have the false impression that the possession of a degree or certificate is ample proof of their ability, requiring no personal solicitation. This aspect is a grave misconception, as most prospective pupils demand a personal interview and, as a rule, will not make the first advances. It is indeed very natural that their patronage should be directed toward the older and more experienced teachers. In other words, the beginning teacher must prove his worth, not necessarily through the press, but by actual solicitation. The first ten pupils are the most difficult to secure by a beginning teacher and in most cases must be secured strictly through personal contact.

Personal contact and interview never cease with the active and energetic instructor. Even after a large class is assembled, it is advisable to consult the parents of your younger pupils at regular intervals. It is imperative that they be regularly advised of the general progress of their son or daughter. Parental co-operation is essential to a harmonious relation between teacher and pupil, and will eliminate misunderstandings which arise in many instances through ambiguous home reports by the child at the completion of a lesson. Insist that the parents of your younger pupils visit a lesson appointment at certain prescribed intervals.

Never make an exaggerated report to parents on the excellence of the work being done by their child. The reason for such a report is, of course, the fact that the teacher is

afraid of losing that pupil if the report is not favorable. It is advisable to consult the parents of a dull or disinterested pupil at once in order to find some way in which to renew his enthusiasm. Falsification only makes the matter worse and is eventually the means of dissatisfaction and discontinuance. One pupil of this description is instrumental in greatly reducing the prospective list of any teacher's class.

Teachers are not magicians and can not be expected to advance any pupil without the aid of the parents. In reality, the parents have the bulk of the responsibility, as it is their duty to arrange and supervise the daily schedule of their child's preparation. The necessity therefore of frequent consultations as a guide to parents is entirely evident.

In a general summary of the importance of interview, a three-fold purpose may be seen: (1) The securing of new pupils; (2) The retaining of interest in the present class; (3) Parental co-operation through personal contact. Interview is, therefore, one of the most essential elements directly associated with good business conduct in the music profession.

### *Part 6*

## CALLING CARDS

Another necessary part of the beginning teacher's equipment is the use of calling cards. In your daily round of calls on prospective pupils, it is possible that you will find no one at home. A calling card left at the door tells of your visit and at the same time displays a professional appearance. Many teachers are known to give small packs of calling cards to their intimate friends, who in turn distribute them among their acquaintances. This is a very effective and economical means of publicity.



As in the case of other forms of advertising, the printed material on calling cards should be made as brief as possible. State only such facts as the name, address, telephone

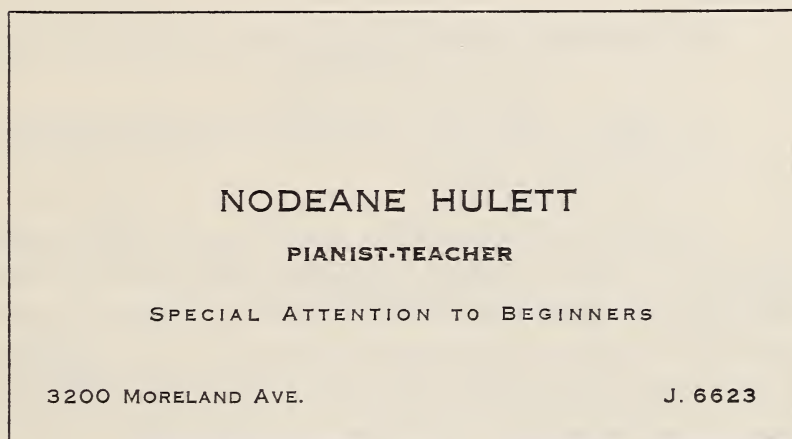


FIGURE E

number, subject taught, and whatever specialty is desired to draw special attention. An example of a simply constructed card may be found in Figure (E). The size is approximately two by three and one-half inches.

### *Part 7*

## RULES AND REGULATIONS

Every well governed business should be founded upon a certain fixed set of rules and regulations. A definite understanding should exist between patron and teacher as to the business running of your profession in order to obviate any future misunderstanding and ill-will. Possibly the best place for such information would be the back of statement sheets, where it would act as a constant reminder as well as a contract for future business transactions.

The following set of rules and regulations may be accepted as a guide to the teacher's demands:

1. Students may enter at any time, but are not accepted for a shorter period than ten weeks.
2. Tuition is payable within ten days after receipt of statement.
3. No allowance is made except in case of protracted illness.
4. Not being sufficiently prepared will not be accepted as an excuse to miss a lesson.
5. Students are not allowed to miss lessons without sufficient cause, such as illness or absence from town, in which case they must excuse themselves at least twenty-four hours before time of lesson appointment (except in case of sudden illness). Excused lessons are made up by giving additional time to regular lessons or by extra appointments.
6. A lesson missed without excuse and time lost by lack of punctuality on part of student are not made up, but charged to student as if full time had been given.
7. Six per cent interest will be charged to all accounts running over a period of ninety days.

### *Part 8*

## BOOKKEEPING

A most essential part of any business is the accuracy in which bookkeeping is done. In smaller towns where pupils pay by the lesson, payments are often forgotten and new charges are made. Then, too, many disputes arise with parents who claim that a certain lesson was paid for but was not received by the teacher. In order to eliminate these unpleasant situations, it is advisable to render monthly statements, including a summary of all lessons given during that period.

The use of a card system is undoubtedly the most simple of all forms in bookkeeping. By this means, alphabetical classification is simplified and the filing record is more conveniently arranged. (Figure F)

Monthly Account of							
Account No.....	<b>MILTON BUETTNER</b>			Rate \$.....			
Student.....	Address.....						
Guarantor.....	Address.....						
Instruction in.....	City.....		State.....				
	Date From	To	Period Length	Total Lessons	Amount	Received	Total Balance
January					\$		\$
February							
March							
April							
May							
June							
July							
August							
September							
October							
November							
December							

FIGURE F

### Part 9

## STATEMENTS

The regular issuance of monthly statements is a vital necessity which, in most cases, assures a prompt remittance. The cost of having statement blanks printed may be materially reduced through a quantity order. The principal cost of printing is entailed in type setting and make-ready. The difference in price between one and three thousand statements is practically confined to the stock value and the time

consumed in going through the press. It is therefore considerably more economical to order a large quantity, providing, of course, you can make use of them.

A convenient size for statement blanks is 6 x 6½ inches, or even smaller, making it possible to fit into an ordinary envelope. It is advisable to use a good quality of paper but not necessarily an expensive bond. The statement form as portrayed in Figure (G) is a comprehensive one in most cases.

<b><u>STATEMENT</u></b>	
<b>JESSIE ANN RENDALL</b>	
<b>TEACHER OF PIANO</b>	
RACINE, WIS. _____ 19__	
<b>219 SIXTH STREET</b>	<b>TELEPHONE: JACKSON 148</b>
<b>FOR PROFESSIONAL SERVICES</b>	
FROM _____, 19__, TO _____, 19__	
TO _____ TERM OF INSTRUCTION.	
TOTAL \$ _____	
<p><b>IMPORTANT—TUITION PAYABLE IN ADVANCE. READ RULES AND REGULATIONS ON BACK OF STATEMENT. IF STATEMENT IS INCORRECT, NOTIFY STUDIO AT ONCE.</b></p>	

FIGURE G

Monthly statements should be mailed and not handed out to pupils. Mailing manifests a business-like aspect and as-

sure prompt delivery and, we hope, payment. The handing out of bills has a cheap appearance and in many cases is responsible for a delayed remittance.

### *Part 10*

## STATIONERY

Professional people are often judged by those who do not know them, by the quality and general appearance of their stationery. Elaborate letter-heads should be avoided and the general appearance of stationery should be neat and simple.

Ladies' stationery is of the center sheet fold type, while that for men may be a single sheet,  $7\frac{1}{4}$  x  $10\frac{1}{2}$  inches. An envelope of ordinary size is used for ladies' stationery as the paper is folded but once in the center. An envelope  $4$  x  $7\frac{1}{2}$  is used for men's stationery. In both cases, the quality of paper must match.

### *Part 11*

## REPORT CARDS

Practically all teachers conduct their business upon the basis of a term of ten lessons; there being four terms to the teaching year (the summer term being extra). The regular issuance of report cards at the close of each term provides parents with an opportunity to carefully check over the pupil's work, and at the same time acts as a stimulus to the pupil, who would be ashamed to turn in a bad report. After the parents have carefully observed the marks, the card should be properly signed and returned to the studio.

A form giving complete data may be found in Figure (H).

## FRONT VIEW

ANNUAL REPORT										SEASON 19_____		
Quarters	Scales	Exercises	Bach	Pieces	Harmony	History of Music	Piano Normal	Terminology	Ear Training	Literature	Absent	Tardy
First												
Second												
Third												
Fourth												
Average												

## BACK VIEW

STUDENT.....

INSTRUCTORS.....

**Parent's Signature**

1st Qtr..... 3rd Qtr.....

2nd " ..... 4th " .....

1. Term—Grade..... 3. Term—Grade..... 90-100—Excellent  
80-90—Good  
70-80—Fair  
Less than 70—Poor

2. Term—Grade..... 4. Term—Grade.....

Credit is based on quality of work.  
Standing of 70 is required as passing grade.  
Parents are urged to confer with faculty members if work is unsatisfactory.  
Kindly return Report Card to office at once.

FIGURE H

*Part 12*

## TEACHER'S LESSON SCHEDULE

A strict adherence to lesson appointments is necessary in the conduct of the teaching profession. Absence or tardiness on the teacher's part is often responsible for a pupil's

discontinuance. It is likewise just as essential that the teacher insist upon the punctuality of all pupils for lesson appointments.

TEACHER'S APPOINTMENT CARD							
	MON.	TUES.	WED.		THURS.	FRI.	SAT.
8:00				8:00			
8:30				8:30			
9:00				9:00			
9:30				9:30			
10:00				10:00			
10:30				10:30			
11:00				11:00			
11:30				11:30			
12:00				12:00			
12:30				12:30			
1:00				1:00			
1:30				1:30			
2:00				2:00			
2:30				2:30			
3:00				3:00			
3:30				3:30			
4:00				4:00			
4:30				4:30			
5:00				5:00			
5:30				5:30			
6:00				6:00			
6:30				6:30			
7:00				7:00			
7:30				7:30			
8:00				8:00			
8:30				8:30			

FIGURE I

Lesson appointments should never be trusted to the teacher's memory. A record of all lesson appointments for each day in the week should be made in a systematic manner in

a loose-leaf book or on a printed schedule card. The latter may be purchased very reasonably through several music publishing houses. These cards are generally hinged in the center and are small enough to fit the teacher's pocket. Figure (I).

### *Part 13*

## CERTIFICATES AND AWARDS

Teachers in many localities find an advantage in awarding prizes for outstanding achievement of pupils for the season's work. Awards such as music cases, metronomes, pins and music are given. In other instances printed certificates and medals are offered. Regardless of what the nature of the award may be, it is conducive to better effort on the pupil's part and is a drawing card for new enrollments.

In many cities, awards are presented through competitive effort. The conduct of competitions must, however, be managed with great tact, for in many instances some pupils are poor losers, resulting in a discontinuance. The most successful way in which to conduct a competition is through yearly lesson average. In order that no ill feeling may arise throughout the clientele of your class, post all averages at least once a month where all pupils may see them. In so doing, pupils who are behind in their marks will have a chance to put forth special effort, making it possible to catch up to those whose averages are higher.

The expense involved in awarding prizes has to be considered by the average teacher. The most inexpensive award is undoubtedly the printed certificate which can be purchased from many music houses at a minimum cost. Many teachers offer these certificates to all pupils who receive a yearly average of ninety points or better. In this manner of distribution, it is imperative that a majority of any teach-



er's class will be the recipients of certificates, thus reducing the possibilities of ill will and poor sportsmanship. The awarding of prizes is conducive to better effort on the part of pupils and is also an excellent medium of advertising.

### *Part 14*

## LESSON AND PRACTICE RECORD

Generally speaking, the majority of pupils have no set schedule for daily preparation. In most instances they will practice when they feel like it. The consequence of this theory is responsible in many cases for poorly prepared lessons and slow advancement.

It is advisable to place all pupils on their own responsibility. The use of a lesson and practice record solves this problem to a certain degree through the regular written assignment of lessons. The pupil, in turn, is responsible for marking in his daily practice time, which is inspected by the teacher at each lesson appointment.

"The Music Student's Lesson Record" by Arnold, provides a page for lesson assignment of scales, exercises and pieces, as well as for the pupil's practice record and teacher's average.

## Chapter 7

### Part 1

#### THE VALUE OF RECITALS

Irrespective of age and degree of advancement, public performance is an indispensable factor in the musical development of all pupils. Poise and self-assurance can be gained only through frequent appearances.

The majority of private teachers are unable to give more than one or two large public recitals a year, due to the expense involved in advertising, program printing, hall and piano rentals. A recital of this nature will cost in the neighborhood of thirty dollars or more, depending upon the locality and its financial status. In many communities, a majority of the teachers give but one recital a year. This is indeed a mistake on the teacher's part, as his pupils are deprived of an experience in public performance which should parallel with their daily study. Such pupils are able to play reasonably well when alone, but are utter failures when required to play before others.

On the other hand, some teachers make it a practice to specialize upon the yearly recital plan merely as a means of securing additional patronage. Their pupils will practice for months on certain pieces which are far in excess of their ability and natural grading. This is done to make an impression upon the prospective pupil by circulating programs which in appearance would fit a Paderewski or Hoffman. In reality, such a program does not represent the pupils' true character and ability, but portrays an inflated knowledge through a spectacular performance which lacks musicianship and artistry. To the ordinary layman, such a performance is a revelation, but to the cultured musician it represents nothing more than sham and quackery.

It is the duty of every teacher to present his pupils in recital just as often as possible. Pupils should begin playing in public at an early age in order to assure self-confidence and poise throughout the entire scope of their pianistic endeavor. Be sure, however, that the pupil is thoroughly conversant with the composition he is to perform. Memorization is the result of elementary conception and is transferred to the listener in the recital hall as it was originally conceived. If the preparation is faulty in point of time, notes or fingering, the performance in public will be more faulty through nervousness. On the other hand, if the preparation is very thorough, the performance will be musically and technically improved through a spirit of confidence on the soloist's part. The presence of an audience, in either case, acts as a barometer to depress or heighten the soloist's response and self-possession, dependent upon the degree of his elementary learning.

Previous to a recital presentation, pupils will often say, "I hope the audience will be small." This remark is strictly unwarranted, as it is more difficult to play before a small audience than a large one. With the presence of a small group, a performer is able to recognize certain individuals who will be instrumental, possibly through a feeling of competition, to add to his nervousness. With a large assemblage, however, such recognition is difficult, and instead, there is a feeling of personal satisfaction when public esteem is favorably directed toward him. A large audience is generally enthusiastic in its response, while a scattered group seems but "luke-warm."

Teachers, in many instances, overlook the advertising value of recitals. A general public introduction through the medium of press advertising, circulars and calling cards, is essential at the start, but not sufficient to warrant future patronage. The average parent is not especially concerned

about your tutorship or the city in which you received your musical education, but is vitally interested in your ability as a teacher. An educational background is essentially necessary as a foundation, but the teacher must prove his worth through the performance of his pupils. Every recital is attended by a certain number of parents whose children are prospective for future patronage, providing the pupils participating in the recital display good training and understanding.

### *Part 2*

#### MONTHLY RECITALS

Monthly recitals are prescribed for the "healthy" growth and advancement of any teacher's class of pupils. If there is not much money available, it is advisable to conduct them simply. A recital held in the teacher's studio once a month will serve the purpose quite as well as the more pretentious one. Due to the lack of space, it will be necessary to limit the attendance through the use of invitations. Of course, the parents of all participants on the program will be invited, as well as a number of prospective parents and children. The number of patrons to be invited will largely depend upon the seating capacity of the home or studio. The printing of programs may be done by the teacher on a mimeograph or hectograph machine or with a typewriter and carbon sheets, thus eliminating the expense of printing. A studio recital of this nature may be conducted with practically no expense whatever.

Many teachers who conduct frequent studio recitals make it a point to serve light refreshments at the completion of the program. The expense involved may be as slight as you wish, and the effort put forth may be the means of creating a better feeling of sociability. Flowers may be used to enhance the beauty of the studio and add dignity to the performance.

*Part 3*

CHURCH AND CLUB PROGRAMS

The energetic teacher is constantly seeking other engagements for his pupils through which they may gain additional experience in public performance. Church and club chairmen are constantly looking for talent with which to fill their social calendars for the season. They are, as a rule, very co-operative with the instructor, and are instrumental in providing him with excellent publicity.

*Part 4*

PROGRAM BUILDING

Program building is indeed an art by itself. The choice of material, together with its arrangement on the program, is of the utmost importance. Many excellently performed programs lose their attractiveness to an audience due to the improper arrangement and distribution of the numbers. Since variety is the spice in any program, it is very essential that numbers of one type are not placed together. See to it that your programs are not arranged with all of the slow pieces appearing in one group and the more lively ones in another. Always remember that your audience wishes to be entertained and not bored, and their enthusiasm is based upon good performance and pleasing variety of material.

*Part 5*

THE USE OF A SOLOIST

It is a common practice for many teachers who conduct piano recitals to employ the use of an assisting soloist. If the program contains a long list of piano numbers, the addition of a violinist or singer will break its monotony. Some piano instructors will use two soloists, such as a violinist and reader, appearing on the program with one group each.

49896

Regardless of how well each number is performed, many people become tired and restless when they are required to listen to a program which is played entirely upon one instrument. Choose your assisting soloists carefully, and they will furnish additional means whereby you may add variety to your recital programs.

### *Part 6*

## MEMORIZATION

As previously stated, no piece is thoroughly learned, or ready for public performance, that is not memorized. Pupils should be required to memorize every piece which appears on a recital program. In so doing, the pupil is capable of giving an authentic and intelligent rendition of any composition. The expression of a piece can only be properly given when the pupil is not required to watch the printed page constantly. His mind should be free in order to express his emotions beyond the mere technical plane.

### *Part 7*

## REHEARSALS

A good performance is largely dependent upon the individual's familiarity with the instrument upon which he is to perform, as well as the acoustical reverberations of the room or hall in which he plays. Piano actions vary to a great extent, this being especially noticeable with upright and grand pianos. As a general rule, the majority of instruments used in church parlours and public halls are old and broken down uprights, which have faithfully served their time and have been cheerfully given away by their original owners. Previous to giving a recital, it is advisable to assemble all of the pupils participating, that they may thoroughly acquaint themselves with the instrument and with

their surroundings. Many pupils who have diligently learned and memorized their pieces beforehand, have been known to break down completely at a public performance. In many cases, such a calamity is traceable to a lack of preparation beforehand, as the pupil had no chance to adjust himself to the instrument through the action and tonal response. It is always advisable to arrange for a rehearsal before actually playing to an audience in a strange hall.

### *Part 8*

#### STAGE DEPARTMENT

A large factor in successful public performance is personality. The personal attitude of a performer to his audience as he approaches the piano is many times the making or breaking point in the evening's performance.

The first necessary requisite to be considered in a young player is naturalness. Assumed airs and temperamental antics will be regarded by the average audience as amateurish, resulting in general inattentiveness. The result in this case is indeed wasted energy and a slip backward.

Courtesy is another important phase which has to be considered in public performance. It is only fitting and proper that the donor be thanked, and that a spirit of appreciation should be displayed by the recipient. In like manner, the recipient of applause at a public performance should display enough good breeding to acknowledge this form of appreciation through the medium of a bow. Many pupils, after completing a number at a recital, rush off the stage as fast as their legs will carry them. As far as they are concerned, the appreciation and applause of the audience means nothing—their listeners might just as well have stayed at home. This is indeed the height of ill-breeding and is a direct insult to any audience of intelligence. Teach

your pupils politeness and common courtesy at recital appearances. It is, in reality, just as important as playing well.

### *Part 9*

## STAGE FRIGHT

One of the most common occurrences which confront the average recitalist is stage fright. Fear and dread on the part of the performer are responsible for many errors which he never made before. Moreover, one certain individual may break down the morale of all the others through his constant nervous conversation and actions. Through this same fear, other pupils will lose their place by anticipating too far in advance, forgetting what they are actually playing at the time.

Undoubtedly, one of the most common causes for erroneous playing is due to the lack of tempo control. Many pupils will "race" through their pieces at a speed in which they are not accustomed to playing. In so doing, the striking of one wrong note will, in many instances, completely throw them off their guard and cause sudden blankness of memory. Juvenile pupils should be urged by their teachers to count to themselves when playing in public, thus keeping their tempo under control. More advanced students should, through their preparation, have the tempo and rhythmic pulsation so firmly fixed in their minds that "running away" is made practically impossible.

Lastly, many pupils have their minds centered upon the audience more than they have on their own performance. The reason for this is chiefly inexperience in playing before others. This class of pupils should endeavor to play more frequently in public.

The best advice to those who are afflicted with "stage fright" may be summed up in the old adage, "Don't cross



your bridges before you come to them." In other words, be optimistic at all times and do not work yourself up into a frenzy through pessimistic anticipation. Keep at all times a level head and a relaxed body. Do not wait for people to ask you to play, but secure as many engagements to play as possible. Experience is the greatest teacher in public performance—the more often one plays before others, the less nervous he becomes. It must be remembered that our greatest concert artists have gone through these same experiences, having conquered this fear through constancy and determination.

## Chapter 8

### GRADED TEACHING MATERIAL EXERCISES

#### GRADE 1

- COUPERIN, The First Lessons (*Bach Ed.*)  
CZERNY, Op. 599, Practical Methods for Beginners  
(*Schirmer Ed.*)  
NEWMAN, Adventures with Chords and Tunes  
(*Summy Ed.*)  
KOEHLING, Op. 190, Very Easy Studies (*Schirmer Ed.*)  
HARTUNG, Op. 68, Studies (*Kaun Ed.*)

#### GRADE 2

- LEMOINE, Op. 37, Bk. 1, Etudes enfantine (*Schirmer Ed.*)  
KOEHLER, Op. 157, Twelve Little Etudes (*Schirmer Ed.*)  
KOEHLER, Op. 242, Small School of Velocity  
(*Schirmer Ed.*)  
DUVERNOY, Op. 176, Progressive Studies (*Schirmer Ed.*)  
HARTUNG, Op. 19, Studies (*Kaun Ed.*)  
LOESCHHORN, Op. 65, Bk. 1, Exercises (*Schirmer or  
Wood Ed.*)

#### GRADE 3

- LEMOINE, Op. 37, Bk. 2, Etudes enfantine  
(*Schirmer Ed.*)  
CZERNY, Op. 139, Bk. 2, Short Studies (*Schirmer Ed.*)  
DOEHRING, Op. 8, Progressive Studies (*Schirmer Ed.*)  
LOESCHHORN, Op. 65, Bk. 2-3, Exercises (*Schirmer or  
Wood Ed.*)

#### GRADE 4

- HELLER, Op. 47, Twenty-five Studies (*Schirmer or  
Wood Ed.*)  
BURGMULLER, Op. 105, Twelve Studies (*Schirmer Ed.*)  
LOESCHHORN, Op. 66, Bk. 1, Exercises (*Schirmer or  
Wood Ed.*)  
CZERNY, Op. 299, Bk. 1, School of Velocity (*Schirmer or  
Wood Ed.*)

- KAUN, Op. 23, Etudes (*Kaun Ed.*)  
KRAUSE, Op. 2, Ten Trill Studies (*Schirmer Ed.*)  
DUVERNOY, Op. 120, School of Mechanism  
(*Schirmer Ed.*)  
BERTINI, Op. 100, Twenty-five Studies (*Schirmer Ed.*)  
CONCONE, Op. 25, Fifteen Studies (*Schirmer Ed.*)

GRADE 5

- HELLER, Op. 46, Fifty Studies (*Schirmer or Wood Ed.*)  
CZERNY, Op. 299, Bk. 2-3, School of Velocity  
(*Schirmer or Wood Ed.*)  
BACH, Two Part Inventions, in the following order: No. 8,  
14, 13 and 10 (*Schirmer or Wood Ed.*)  
KRAUSE, Bk. 2, Trill Studies (*Schirmer Ed.*)

GRADE 6

- CZERNY, Op. 821, 160 Eight Measure Exercises  
(*Schirmer Ed.*)  
CRAMER (Bulow), Bk. 1, Fifty Studies (*Schirmer Ed.*)  
BACH, Two Part Inventions. In the following order: No.  
11, 5, 12, 1 and 2 (*Schirmer or Wood Ed.*)  
DORING, Octave Studies (*Schirmer Ed.*)

GRADE 7

- CRAMER (Bulow), Bk. 2, Fifty Exercises (*Schirmer Ed.*)  
SCHMITT, Op. 16, Bks. 1-2-3 (*Schirmer Ed.*)  
CRAMER, Op. 100, Studies (*Schirmer Ed.*)  
JENSEN, Op. 32, Twenty-five Piano Etudes  
(*Schirmer Ed.*)  
DORING, Octave Studies (*Schirmer Ed.*)  
BACH, Three Part Inventions. In the following order: Nos.  
1, 2, 6, 8, 10, 3, 12, 7 and 15 (*Schirmer or Wood Ed.*)  
BACH, Well Tempered Clavichords (to be used at the end  
of the seventh grade)

GRADE 8

- HABERIER, Op. 53, Etudes-poesies (*Schirmer Ed.*)  
HELLER, Op. 16, The Art of Phrasing (*Schirmer Ed.*)

- CLEMENTI, Gradus Ad Parnassum (*Schirmer Ed.*)  
 KULLAK, Octave Studies (*Schirmer Ed.*)  
 MERTKE, Octave Studies (*Steingraber Ed.*)  
 BACH, Preludes and Fugues, Bk. 1, Nos.: 11, 21, 17, 13;  
 Bk. 2, Nos.: 12, 9 and 24.

## ADDITIONAL MATERIAL

### SCALE BOOKS

- HATCH, Scales, Chords and Arpeggios (*Schmidt Ed.*)  
 LIEBLING, Op. 13, The Complete Scales for the Piano  
 (*Schirmer Ed.*)  
 SARTORIO, Op. 417A, Scale and Arpeggio Manual  
 (*Wood Ed.*)  
 PHILIPP, Complete School of Technic for the Pianoforte  
 (*Presser Ed.*)  
 KAMMERLING, The Elementary Scales for the Piano  
 (*Gamble Hinged Ed.*)  
 SCHULZ, Scales and Chords (*Schirmer Ed.*)

### PEDAL STUDIES

- BLOSE, Op. 35, Foundation Studies for Acquiring Artistic  
 Piano Effects (*Presser Ed.*)  
 GAYNOR, First Pedal Studies (*Church Ed.*)

### DOUBLE NOTE STUDIES

- MOSZKOWSKI, Bk. 2, Scales in Double Notes  
 (*Boosey & Co.*)  
 MOSZKOWSKI, Bk. 3, Exercises in Double Notes  
 MOSZKOWSKI, Bk. 4, Advanced Studies in Double Notes

### TECHNICAL EXERCISES FOR FINGER DEVELOPMENT

- HANON, The Virtuoso Pianist (*Wood Ed.*)  
 LINQUIST, Finger Action (*Schmidt Ed.*)  
 RISCHER, Finger Dexterity (*Schmidt Ed.*)

BELLIARS, The Elements of Piano Technic Arranged upon a Rhythmic Basis (*Boosey & Co.*)

BIEHL, Op. 30, Technical Exercises (*Schirmer Ed.*)

## TECHNICAL EXERCISES

### FOR HAND EXPANSION

PHILIPP, Technical Practice at the Pianoforte  
(*Schmidt Ed.*)

PHILIPP, Exercises for Independence of the Fingers  
(*Schirmer Ed.*)

EGGELING, Technical Studies (*Breitkopf & Hartel Ed.*)

RING, Exercises for Hand Expansion (*Summy Ed.*)

SMITH, Op. 68, Thematic Octave Studies (*Church Ed.*)

### *Part 2*

## GRADED TEACHING MATERIAL

### PIECES

#### GRADE 1

From Florence's Doll Family, Op. 13 (John F. Carré)  
*J. Fischer Ed.*

No. 1. Susie Goes a-Shoppin'

No. 2. Dicky Bird Hops

No. 3. Mabel's Waltz

No. 4. Margaret-Emily Skating

No. 5. Teddy Bear's Pranks

Sketches from Nature, Op. 4 (John F. Carré) *Kaun Ed.*

No. 1. Song of the Brook

No. 2. Whispering Breezes

No. 3. The Waterfall

No. 4. The Modest Violet

No. 5. Evening Song at Sea

Hongkong Nights (MacLachlan) *Schirmer Ed.*

Sing-Lee, China-Boy (Lively) *Schirmer Ed.*

Singing Bells, Op. 21, No. 1 (Seuel-Holst) *Schirmer Ed.*

Mysterious Story (Loth) *Schirmer Ed.*

- Ring-Ting, Ting (Masters) *Gamble Hinged Ed.*  
 Swinging (Masters) *Gamble Hinged Ed.*  
 My Auntie's Dance (Paranov) *J. Fischer Ed.*  
 Beneath Quiet Pines, Op. 241, No. 23 (Zilcher) *Schmidt Ed.*  
 Marguerite (Watson) *Schmidt Ed.*  
 Cobbler, Cobbler (Watson) *Schmidt Ed.*  
 Pretty White Daisies (Seuel-Holst) *Schmidt Ed.*  
 Over the Hill-top (Rodgers) *Schmidt Ed.*  
 Dolly's Night Prayer (Kerr) *Summy Ed.*  
 The Cricket's Band (Rea) *Summy Ed.*  
 Dancing Daisy Fields (Mokrejs) *Summy Ed.*  
 Shepherd's Song, Op. 3, No. 1 (Crosby-Adams) *Summy Ed.*  
 A Wee Story, Op. 10, No. 1 (Orth) *Wood Ed.*  
 Dorothy Waltz, Op. 783, No. 5 (Sartorio) *Wood Ed.*  
 Scale Waltz, Op. 12, No. 8 (McIntyre) *Wood Ed.*  
 Reverie, Op. 19, No. 5 (Reger) *Wood Ed.*

#### GRADE 2

- Indian Drum (Davis) *Schirmer Ed.*  
 Drifting in the Old Boat (Dutton) *Schirmer Ed.*  
 Bluettes—Waltz (Duvernoy) *Schirmer Ed.*  
 By the Brook (Zilcher) *Schirmer Ed.*  
 Playing in the Woods (Schytee) *Schirmer Ed.*  
 The Grasshopper's Dance (Willgoose) *Gamble Hinged Ed.*  
 Lady Jane, Op. 133, No. 1 (Williams) *Schmidt Ed.*  
 Leone—Tarantella (Newton) *Schmidt Ed.*  
 Hunting Butterflies, Op. 66 (Schytee) *Schmidt Ed.*  
 Turkish Rondo, Op. 36 (Krentzlin) *Schmidt Ed.*  
 The Violoncello (Grant-Schaefer) *Schmidt Ed.*  
 Petite Valse, Op. 12 (Dennee) *Schmidt Ed.*  
 Colonial Dames (Paranov) *J. Fischer Ed.*  
 A May Dance (Fisher) *J. Fischer Ed.*  
 Home from School (Fisher) *J. Fischer Ed.*  
 Undine—Schottische (Knabel) *J. Fischer Ed.*  
 The Flower Vendor (Rodgers) *Summy Ed.*

- Janie, Valse Lente (Kerr) *Summy Ed.*  
The Caliph of Bagdad (Bentley) *Summy Ed.*  
The Wendy House (Roybn) *Summy Ed.*  
Peter Dances With His Shadow (Roybn) *Summy Ed.*  
Sailor's Dance (Gaynor-Blake) *Summy Ed.*  
A Fairy Horseman (Bard) *Summy Ed.*  
Quaint Tales (Terry) *Summy Ed.*

GRADE 3

- In Thirty-Seconds (Greene) *Summy Ed.*  
An Autumn Sunset (Moran) *Summy Ed.*  
Dance Antique (Carter) *Summy Ed.*  
The Blacksmith (Mokrejs) *Summy Ed.*  
Caprice (Goodrich) *Summy Ed.*  
Gambol (Huerter) *Summy Ed.*  
Gavotte (Friml) *Summy Ed.*  
Hovering Butterflies (Gaynor) *Summy Ed.*  
A Swiss Merry-go-Round (Belden) *Schirmer Ed.*  
Country Gardens, easy version (Grainger) *Schirmer Ed.*  
Etude, A Glee, Op. 85, No. 5 (Friml) *Schirmer Ed.*  
Gipsy Dance (Lichner) *Schirmer Ed.*  
Tag (Lemont) *Gamble Hinged Ed.*  
In Elfland (Lemont) *Gamble Hinged Ed.*  
Sleepy Hollow (Kramm) *Gamble Hinged Ed.*  
Scherzino (Kramm) *Gamble Hinged Ed.*  
Staccato Etude (Kramm) *Gamble Hinged Ed.*  
The Boy Scouts March (Lemont) *Gamble Hinged Ed.*  
On the Wistaria Terrace (Dutton) *J. Fischer Ed.*  
Cantie Cantraip (Hoeck) *J. Fischer Ed.*  
The Toe Dancer (Dutton) *J. Fischer Ed.*

GRADE 4

- Gypsy Dance, Op. 10 (John F. Carré) *Summy Ed.*  
Barcarolle, Op. 33, No. 16 (Jensen) *Summy Ed.*  
Gavotte Caprice, Op. 3 (Rosenfeld) *Summy Ed.*

- Novelette, A minor (Cole) *Summy Ed.*  
 Neapolitan Dance (John F. Carré) *Gamble Hinged Ed.*  
 La Coquette (John F. Carré) *Gamble Hinged Ed.*  
 Chatterbox (Kramm) *Gamble Hinged Ed.*  
 Sarabande (Bach-Chiapusso) *Gamble Hinged Ed.*  
 Spring Rain (Klum) *Gamble Hinged Ed.*  
 Whitecaps, Op. 11 (John F. Carré) *J. Fischer Ed.*  
 Etude, C# minor (Chasins) *J. Fischer Ed.*  
 Caravan from China (Lane) *J. Fischer Ed.*  
 Toccata (Paradies-Hughes) *Schirmer Ed.*  
 Canzonetta (Schutt) *Schirmer Ed.*  
 Birds in May (Griffes) *Schirmer Ed.*  
 Minuet (Guion) *Schirmer Ed.*  
 Momento Mazurka, Op. 24 (Liebling) *Schmidt Ed.*  
 Idyll, Op. 39, No. 7 (MacDowell) *Schmidt Ed.*  
 Clair De Lune, Op. 37, No. 1 (MacDowell) *Schmidt Ed.*

#### GRADE 5

- Etude Fantastic, Op. 12 (John F. Carré) *J. Fischer Ed.*  
 Valse in A, Op. 6, No. 2 (Chasins) *J. Fischer Ed.*  
 Nocturne, G minor, Op. 6, No. 1 (Chasins) *J. Fischer Ed.*  
 Rain Song (Goode) *J. Fischer Ed.*  
 Indian Summer-time (Ryder) *J. Fischer Ed.*  
 Cradle Song, Op. 49, No. 4 (Grainger) *Schirmer Ed.*  
 La Papillon (Lavelee) *Schirmer Ed.*  
 Mazurka, Nos. 1-2 (Borowski) *Schirmer Ed.*  
 Prelude, Op. 3, No. 2 (Rachmaninoff) *Schirmer Ed.*  
 Prelude, Op. 12, No. 7 (Prokofieff) *Schirmer Ed.*  
 Romance, Op. 5 (Tschaikowsky) *Schirmer Ed.*  
 Impromptu, Op. 41 (Schubert) *Wood Ed.*  
 Romance, Op. 24, No. 9 (Sibelius) *Wood Ed.*  
 Arabesque, Op. 18 (Schumann) *Wood Ed.*  
 Troika, Op. 37, No. 11 (Tschaikowsky) *Wood Ed.*  
 Valse, E minor (Chopin) *Wood Ed.*



- Two Larks (Leschetizky) *Wood Ed.*  
Capriccio (Scarlatti-Tausig) *Summy Ed.*  
Intermezzo, E flat, Op. 117, No. 1 (Brahms) *Summy Ed.*  
La Coquette (Oldberg) *Summy Ed.*  
Romance, Op. 28, No. 2 (Schumann) *Summy Ed.*  
Rigaudon, Op. 49, No. 2 (MacDowell) *Schmidt Ed.*  
Shadow Dance, Op. 39 (MacDowell) *Schmidt Ed.*  
Hungarian, Op. 39, No. 12 (MacDowell) *Schmidt Ed.*

**ADDITIONAL TEACHING MATERIAL**

---

---

<i>Title</i>	<i>Composer</i>

---

**ADDITIONAL TEACHING MATERIAL**

---

<i>Title</i>	<i>Composer</i>

4720 59  
V W -







